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PORTRAIT OF LADY GUILDFORD  
BY HANS HOLBEIN

BEQUEATHED TO THE MUSEUM BY WILLIAM K. VANDERBILT

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THE ADMINISTRATION  
DEFICIT

IN connection with the present efforts of the Trustees to increase the annual income of the Museum for administrative purposes, the reasons for which were explained at length by the President in an open letter published in the last issue of the BULLETIN, the letter printed below, signed by the President and the First and Second Vice-Presidents of the Museum, has been sent to a large number of people whose continuance as Annual Members of the Museum for a number of years has betokened a steady interest in its welfare.

## TO THE ANNUAL MEMBERS:

The Board of Trustees of The Metropolitan Museum of Art desires to thank you for your generous contributions as an Annual Member, and to express its appreciation of your interest and support. In view of this interest, they take the liberty of calling to your attention an effort now being made to increase the Museum funds for administration purposes, in the hope that it may be your pleasure to transfer your membership from that of an Annual Member to one of the higher grades named below:

Fellow for Life, gift of . . .	\$1,000
Fellowship membership, annual dues . . . . .	100
Sustaining membership, annual dues . . . . .	25

There has been a gratifying response from members and from the press to the President's request for suggestions. Most of these suggestions urge the desirability of meeting our administration deficit by increased contributions, rather than by any curtailment of service, and it is to be hoped that contributions sufficient to wipe out this year's deficit may be received before the close of the year.

## MUSEUM CONCERTS

IT will be good news to all lovers of music that the Museum is again able to offer to the public two series of free orches-

tral concerts this winter. The first series of four concerts will be given on Saturday evenings, January 8, 15, 22, 29, commencing promptly at 8 o'clock. The cost of the music for this first series will be met through the generosity of John D. Rockefeller, Jr. The second series will be held on Saturday evenings in March, and will consist of at least three—probably four—concerts. The music for the three March concerts of which we are already assured, will be provided through the kindness of Robert W. de Forest and of two anonymous friends. David Mannes will again conduct the orchestra, which will be of the same size and quality as in the Museum concerts of the two previous years. The concerts are entirely free to the public; no tickets of admission are required. On concert days the Museum will be open to the public continuously from 10 A. M. to 10:45 P. M.; visitors will thus have an opportunity to see the Museum collections both before and after the concert, which lasts from 8 to 10 P. M. The Museum Restaurant will be open until 8 P. M., a table d'hôte dinner being served for the convenience of visitors.

On the Saturdays of the concerts, at 5 o'clock in the Lecture Hall, Miss Frances Morris, Assistant Curator in the Department of Decorative Arts, will lecture informally on the Orchestra, with particular reference to the program of the evening. The lectures will be illustrated by lantern slides and instrumental selections.

EXHIBITION OF WAR  
PORTRAITS

THE portraits of the distinguished leaders of the American and allied nations, painted for the National Art Committee by American artists who went for this purpose to Paris at the time of the Peace Conference, will be exhibited in Gallery D 6 from January 18 to February 10. The collection, which will be presented to the National Portrait Gallery at Washington, will include two large group pictures, The Peace Conference and Signing the Treaty, 1919, and about twenty portraits. A full ac-

count of the exhibition will appear in the January BULLETIN.

The Museum owes the opportunity of showing this exhibition to the National Art Committee, which has had charge of the commissions, and to the American Federation of Arts, which is arranging the exhibitions of the portraits throughout the country. The Committee is headed by Henry White and Herbert L. Pratt is Secretary and Treasurer. The other members are Mrs. W. H. Crocker, Robert W. de Forest, Mrs. E. H. Harriman, Arthur W. Meeker, J. Pierpont Morgan, Charles P. Taft, Charles C. Walcott, and Henry C. Frick (deceased).

### FIFTH EXHIBITION OF INDUSTRIAL ART

AS an index of Museum usefulness, as a practical demonstration of the commercial value of design, the exhibition of work by manufacturers and designers is unique among art exhibitions in America. From December 15 to January 30 will be shown for the fifth consecutive season a selected group of objects of current manufacture the design of which is based upon sources in The Metropolitan Museum of Art.

These pieces, brought together from factories and shops, with the earnest coöperation of some threescore firms and individuals in fields ranging from millinery to rugs, from jewelry to furniture, are a direct reflection of trade conditions, recording as truly as the money market itself the ebb and flow of prosperity, the ascendancy of the new-rich, ill-begotten fads created out of hand by scheming producers, unemployment, strikes, and the devious ways of modern selling. For these all and for many more this exhibition is a sort of sounding board without which the complex of our industrial production would be a jangle of discordant notes instead of a hum of progress. Each piece in the exhibition bears further the marks of special conditions of production characteristic of its own trade field or even of a specific phase which could describe that trade field only at a certain period of a given year, so rapidly have things been moving in the

business world. But the aggregate is a hopeful token, for it is seen each time we bring this exhibition together that the standard of design is higher, that the perfect triad of material, execution, and design is assuming more stately proportions in the minds of those who make and those who sell objects of industrial arts, that the seed has penetrated further into fertile but hitherto fallow fields where a rich growth has begun. Throughout, the Museum is the humble agent of great things; it has become the quietly effective teacher of great numbers for whom none of our educational institutions have thus far held a light; by aiding the producers in mills and foundries it has hastened the day of better taste among us.

Conditions surrounding the forthcoming exhibition are those we have all met in some form. "People are buying less" is the cry. People are sick of excess profits is the truth. Retailers are refusing to sell at a slight loss now, though their profits were plentiful on stock they held when our people first began to throw away their war money. If dealers' prices stay up and consumers refuse to buy, general selling, in a corresponding ratio, is curtailed. The result is the shutting down of factories, the reduction of wages. Many shops that worked day and night are now being run on partial day-shifts. Men are daily being "laid off" in larger numbers and strikes are no longer a menace. In the end we have the one salutary effect of a most ominous and trying set of circumstances: workmen and artisans do better work as soon as they see that there are more men than jobs. This in the end is what it all comes to; out of all sorts of gloomy prospects somehow progress comes.

In the light of these considerations our exhibition cannot contain, for instance, many new textiles or new wall papers; old designs or no designs at all are still valid. As soon, however, as the object takes on the character of "special order" work, no matter how remotely, we have much less to fear, for this reaches smaller numbers and so feels less directly the movements in the mass.

The Museum makes contact with mass

production primarily through the designing room; with but few exceptions manufacture of the product takes place elsewhere. On the other hand, we are in a position to follow closely, and to take advantage of, the entire process of production design and execution, of a considerable number of industrial art types made in this city and manufactured in only limited numbers. This is frequently done by maintaining contact with the piece from the time the designer first seeks his motive in the galleries, through various phases of handling until it is ready for the client, though this may mean following it from shop to shop in different parts of the city. For pieces produced in hundreds of units or thousands of yards, our effectiveness naturally closes with the first model or finished pattern drawing.

In all of this the craftsman is not ignored; in fact, it would be a revelation to all but a few among us to discover the extent to which craftsman feeling enters into the most ultra-commercial object made in this city. There are renegades and backsliders among these producers, there are upstage decorators who claim "period" knowledge and downstage doll manufacturers who want only that knowledge which leads to quick "turnover." But also there are a goodly number among us who do their best on the principle of keeping faith with a public of growing taste and in recognition of the fact that their entire profit is represented by design alone, the fact which transforms glass into church windows, minerals into millinery ornaments, or wool into tapestry. These are the mainspring of our growth as a nation producing industrial arts. These still work and produce, nor do they fear to perish; while those who make and sell but never design, or those others whose last year's designs are still good enough are

only "marking time" in dread of industrial cataclysm.

It will be interesting to note some of the difficulties of such an exhibition of current work. To begin with, special pieces are rarely to be had because they have been delivered or clients claim them, though occasionally we do get them back from their owners. On the other hand, we do not favor objects made for this exhibition, for that would not prove our thesis of the trade value of the Museum. Nor do we encourage copies.

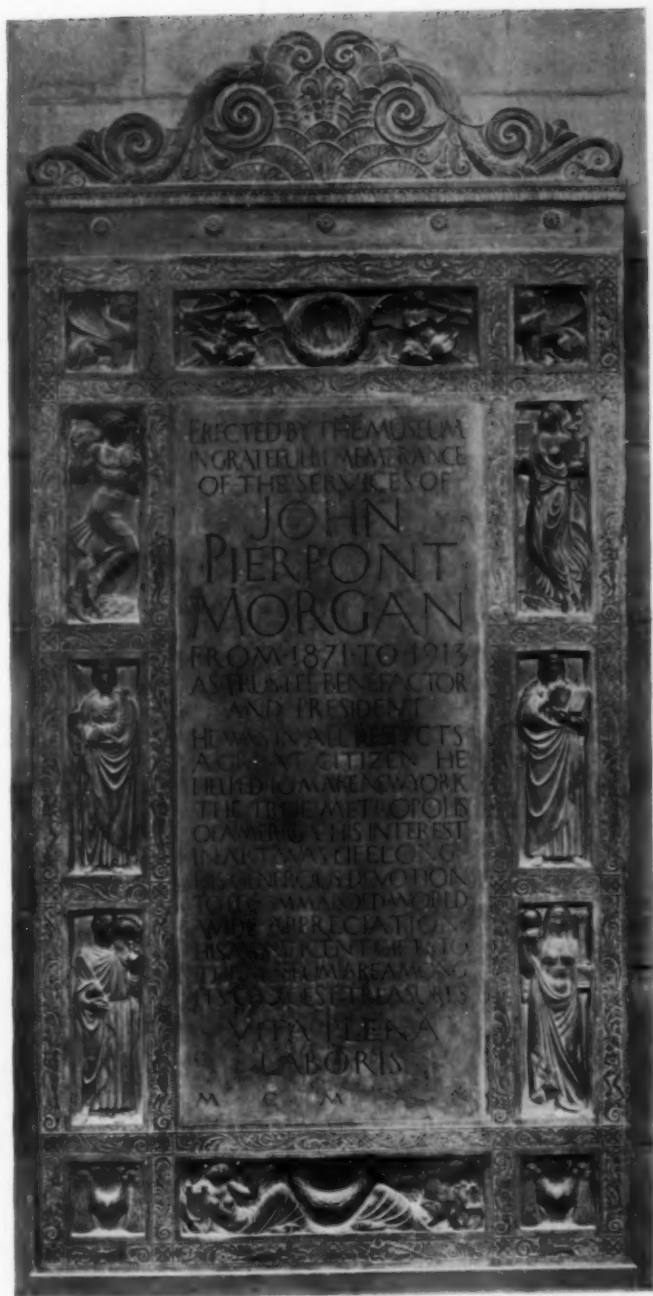
Again, our exhibition may fall at a time when new markets are due in certain lines and makers refuse to show designs on which deliveries are complete. Or again, a given design may be produced by a factory for a certain jobber exclusively, and the latter may in turn sell exclusive use of this to four or five other firms in limited territories throughout the country, they again considering it exclusively theirs from a commercial point of view. In such a case, who shall be the exhibitor of the design? Yet in all cases the designs will be the result of Museum study.<sup>1</sup>

Thus conditions are different each year, and the exhibition itself must be correspondingly different; the list of exhibitors will never be the same, nor will the different fields be represented by works of equal importance each time. In spite of this the standard rises vigorously. Though we enjoy prosperity or bitter reaction, though shops are "sold up" for nine months ahead or shutting down three days a week because of cancellations, the manufacturers' exhibition seems always to emphasize the same point: our standard rises. What more hopeful sign could there be for the improvement of American homes?

R. F. B.

<sup>1</sup> Wherever possible, direct sources of motives will be shown on labels.





TABLET IN MEMORY OF THE LATE J. PIERPONT MORGAN  
(SEE PAGE 266)



A TABLET ERECTED BY THE  
TRUSTEES OF THE MUSEUM  
IN MEMORY OF THE LATE  
J. PIERPONT MORGAN

AGAINST the northwest pier supporting the central dome of the main Fifth Avenue hall of the Museum has been erected a sculptured tablet in memory of John Pierpont Morgan, thus carrying out a project initiated several years ago. In April, 1913, immediately following the death of Mr. Morgan, a committee of the Trustees of the Museum, consisting of Edward D. Adams, George F. Baker, George Blumenthal, John L. Cadwalader, and William Church Osborn, was appointed to consider the erection of some sort of fitting memorial to the late President of the Museum. Upon the death of Mr. Cadwalader, Lewis Cass Ledyard was appointed in his place on this important committee. In 1914 the commission to execute the memorial, which was to take the form of a sculptured tablet, was given to Paulanship, and upon its execution he has spent the last six and a half years.

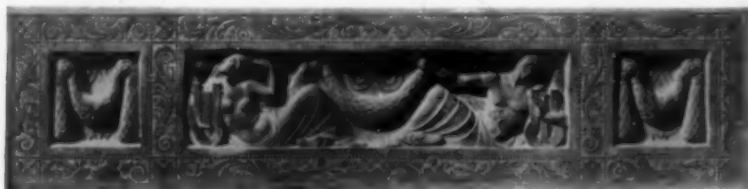
The memorial tablet takes the form of a stone slab 11 feet 2 inches in height by 5 feet 4 inches in width, and with a projection from the wall of 6½ inches. This is surrounded by panels with figures in high relief and surmounted by a crowning member of scroll foliage ornament. The stone used is called Champville and comes from France; it is one of the limestone family,

very fine in grain, and lends itself well to detailed relief sculpture.

Upon the central slab is engraved as a principal motif the following inscription written by the late Honorable Joseph H. Choate:

ERECTED BY THE MUSEUM  
IN GRATEFUL REMEMBRANCE  
OF THE SERVICES OF  
JOHN  
PIERPONT  
MORGAN  
FROM 1871 TO 1913  
AS TRUSTEE BENEFACTOR  
AND PRESIDENT  
HE WAS IN ALL RESPECTS  
A GREAT CITIZEN HE  
HELPED TO MAKE NEW YORK  
THE TRUE METROPOLIS  
OF AMERICA HIS INTEREST  
IN ART WAS LIFELONG  
HIS GENEROUS DEVOTION  
TO IT COMMANDED WORLD-  
WIDE APPRECIATION  
HIS MUNIFICENT GIFTS TO  
THE MUSEUM ARE AMONG  
ITS CHOICEST TREASURES  
VITA PLENA  
LABORIS

"Flanking the inscription on the left from top to bottom are panels containing allegorical representations of Commerce, Finance, and Science, while on the right-hand side the figures of Art, Literature, and



COMMERCE, FINANCE, AND  
SCIENCE

Archaeology are typified.<sup>1</sup> Above, in the central panel, is a laurel wreath with two winged putti and in the upper corners are winged lions, symbols of immortality. Below the inscription the main panel contains two figures, male and female, playing upon lyres in attitudes extolling and lamenting. A festoon carries through the background of this panel and is the main motif in the panels in the lower corners.

"A rich border design in the relief of flowing floreated ornament surrounds the panels and is interspersed with small figures appropriate to the meaning of the panels in relationship with which they are placed. Thus, Archaeology has two supplementary figures in the border, one of a man with a shovel and the other of a figure holding a sphinx, typifying the means by which Archaeology makes its discoveries and the mystery of it. On the sides of the stone is also low-relief ornament with figured representations of the signs of the Zodiac. They symbolize the Cycle of the Year or the Compass of Life."

Altogether there are fifty figures, large and small, on the memorial stone. In this work may be traced the influences of the art of Egypt, Greece, and the Renaissance, as well as that of the Far East, all of which, leaving their impressions upon Manship's treatment of form, have affected the style of his art. The range of influences displayed here in the artist's work is suggestive of the many countries and periods that appealed to the catholic taste of the great collector and princely giver of whose intense interest in and devotion to art this tablet is reared as a perpetual reminder.

<sup>1</sup>The explanation of the symbolism is given here in the words of the artist.

ART, LITERATURE, AND  
ARCHAEOLOGY

## THE WILLIAM K. VANDERBILT BEQUEST

IN view of the importance of the bequest received through the will of the late William K. Vanderbilt and reported earlier in the daily press, it has seemed appropriate that the works of art comprised in it—both paintings and furniture—should be shown together for a time before being dispersed to their various logical positions in the Museum. Accordingly they have been placed on exhibition as a group in Gallery



THE TOILET OF VENUS  
BY FRANÇOIS BOUCHER

25 (the gallery of drawings), where they will remain on view throughout the winter.

Of the ten pictures which the bequest includes, the earliest in point of date is the Portrait of Lady Guildford<sup>1</sup> painted by Holbein in 1527. It was one of the paintings borrowed for the recent Fiftieth Anniversary Exhibition and had also been shown in the Museum in 1907, receiving comment in the BULLETIN on both occa-

<sup>1</sup>Oil on wood. H. 17½ in.; W. 17½ in. Collection of Sir John Ramsden, Bulstrode Park, Buckinghamshire. Published: A. B. Chamberlain, Holbein, vol. I, p. 320.

sions. The museum at Basel possesses a drawing for this picture, and the companion portrait of Lord Guildford, Henry VIII's Master of the Horse and Comptroller of the Royal Household, hangs in Windsor Castle.

Four of the paintings are of the seventeenth-century Dutch school. The Noble Slav<sup>1</sup> by Rembrandt is well known to Museum visitors, having been lent here in 1907 and again at the time of the Hudson-Fulton Celebration. The model, resembling Rembrandt's father, is dressed in turban and rich robes; the nobility of treatment makes this one of the most imposing of the artist's earlier pictures.

The Scene in a Courtyard<sup>2</sup> is a characteristic subject by Pieter de Hooch in which the housewife is seen directing the daily routine of her home. It is a late work, later than the similar subject in the London National Gallery, dated 1665, and close in style to the picture, dated 1670, of a Young Lady Receiving a Letter, in the Rijks Museum.

The two remaining pictures of the Dutch school are marine views. In the View on the Maas<sup>3</sup> by Cuyp is seen the city of Dordrecht bathed in late afternoon sunshine. The clock in the tower of the old church points to six. The painter of the other sea piece is Willem Van de Velde, supreme lover of ships and shipping. His Entrance to a Dutch Port<sup>4</sup> is characteristically alive with craft from little market boats to high-sterned ships of war.

Three pictures of the French school of the eighteenth century are included in the bequest, two of them being of prime im-

<sup>1</sup>Canvas. H. 60½ in.; W. 43½ in. Signed: RL van Rijn 1632 (?). From the collections of Lord Methuen, Corsham; King William II of Holland; Tomline, Orwell Park; and McKay Twombly, New York. Published: Smith, No. 285, Bode, No. 145.

<sup>2</sup>Canvas. H. 26½ in.; W. 32½ in. Collection of Rev. J. Cowes, Manchester, England, 1842. Published: Smith Supplement, No. 16.

<sup>3</sup>Canvas. H. 30½ in.; W. 43½ in. Signed: A. Cuyp. From the Nieuwenhuys Collection. Published: de Groot, No. 654.

<sup>4</sup>Canvas. H. 25½ in.; W. 30½ in. Signed: W. V. V. From the Nieuwenhuys and Clieve Manor Collections. Published: Smith, vol. VI, No. 125.

portance. The Toilet of Venus<sup>1</sup> shows Boucher at his best, elaborately sumptuous yet free from vulgarity. The picture was painted for Madame de Pompadour in 1751 and hung in her bathroom. Later it belonged to her brother, the Marquis de

and exhibited at the Salon the following year under the descriptive title, A mother scolding a young man for having upset a basket of eggs which the servant-girl was carrying to market, a child is trying to mend a broken egg.



THE NOBLE SLAV BY REMBRANDT

Marigny. Janinet made a colored engraving from it in 1783.

Les Oeufs Cassés<sup>2</sup> was painted by Greuze during his Italian sojourn in 1756

<sup>1</sup>Canvas. H. 42½ in.; W. 33½ in. Signed: F. Boucher 1751. Collections: Marquis de Ménars, de Boullongne, de Calonne, Comte de la Béraudière (1885). Published: P. de Nolhac, p. 123. Engraved by Janinet, P. and B. No. 3.

<sup>2</sup>Canvas. H. 28½ in.; W. 37 in. Signed: Greuze f. Roma 1756. Formerly in collections of Gougenot. Acquired in 1870 by the Marquis of Hertford from the sale of A. Demidoff, Duke

By Greuze also is the head of a young woman called Danaë,<sup>1</sup> under which title it is listed in Smith's catalogue of 1837. It has closer similarity, however, to Le

of San Donato. Published: J. Martin, Catalogue raisonné, No. 181. Reproduced: Ch. Normand, p. 66. Engraved by P. E. Moitte, 1759.

<sup>1</sup>Canvas. Oval, H. 22½ in.; W. 18½ in. From the collection of Major-General Sir H. Hanbury. Exhibited: British Gallery, 1836. Published: Smith's Catalogue raisonné, vol. VIII, No. 107.



Tendre Désir at Chantilly than to the master's better known picture of Danaë, a sketch for which is in the Louvre.

The British school of the eighteenth century is magnificently represented by two full-length portraits, one each by Reynolds and by Gainsborough. The Reynolds picture represents Colonel George Coussmaker<sup>1</sup> of the Grenadier Guards. It was painted in 1782 when the Colonel was forty-two years old. He is shown leaning against a tree beside his horse in an attitude more dandified than soldierly.

The portrait by Gainsborough was painted early in the decade from 1770 to 1780 toward the end of his successful sojourn in Bath. The subject, Mrs. Grace Dalrymple Elliott,<sup>2</sup> was well known in London by the name of Dolly the Tall. She was married in her teens to Dr. John Elliott, a distinguished physician, but some time afterward, about the period that our portrait was painted, she eloped and went to France. Later when she returned to England she attracted the Prince of Wales and in 1782 gave birth to a daughter named Georgiana Elliott who in the course of time became the wife of Lord Charles Bentinck. The Museum owns a portrait of the child Georgiana by Reynolds now shown in Gallery 24. Mrs. Elliott became a friend of the Duke of Orleans, Philippe Egalité, and in 1786 moved to Paris. Her *Journal of My Life* during the French Revolution was published in 1859.

These pictures were bought by Mr. Vanderbilt at a time when the opportunities for the purchase of such works were vastly less restricted than at present. He was able to acquire examples of the finest quality of the schools in which he was interested, many of which are also important from the historical point of view as well. In the best sense of the word,

<sup>1</sup>Canvas. H. 93 $\frac{3}{4}$  in.; W. 57 $\frac{1}{4}$  in. Purchased in 1884 from Lord De Clifford by C. J. Wertheimer. Published: Graves and Cronin, vol. I, p. 199.

<sup>2</sup>Canvas. H. 92 $\frac{1}{2}$  in.; W. 60 $\frac{1}{2}$  in. Collection of the Marquis of Cholmondeley, Houghton Hall. Published: Armstrong's Gainsborough, p. 125. Engraved by John Dean, 1779.

the pictures of the bequest are Museum pieces.

The French eighteenth-century furniture in the Vanderbilt Bequest—a commode and a secrétaire of black and gold lacquer richly ornamented with ormolu—is also of extraordinary importance to the Museum. Furniture of the magnificent character of these pieces, which are comparable to the greatest treasures of *mobilier* in the Louvre and the Wallace Collection, was never abundant, since the original cost must have been excessive and, from the nature of the work, only a limited production possible. In consequence, whenever furniture of this kind comes on the market—and that is rarely—it commands a price so enormous as to place it beyond the reach of a museum. It is easy to understand, therefore, how welcome to the Metropolitan is the bequest of these two masterpieces of Louis XVI furniture.

The commode and secrétaire, which were formerly in the collection of the Duke of Hamilton,<sup>1</sup> are companion pieces. Both bear the cipher of Marie Antoinette, for whom they were undoubtedly made; the date would be about 1780-90. The secrétaire measures 4 feet, 9 inches in height; 3 feet, 7 inches in width; 1 foot, 4 inches in depth. The upper front panel drops down, forming a desk-lid and disclosing a series of drawers and compartments; the lower panel when opened gives access to additional drawers. The commode, which, like the secrétaire, has a black marble top, measures 3 feet  $\frac{3}{4}$  inches in height; 4 feet, 8 $\frac{1}{2}$  inches in width; and 1 foot, 11 $\frac{1}{2}$  inches in depth; there are three drawers. Both pieces are of ebony decorated with panels of black and gold lacquer and elaborately ornamented with gilt-bronze mounts of floral garlands, wreaths, and horns of plenty.

The mounts are unquestionably the work of Pierre Gouthière (1732-1813); in beauty of design and in technical perfection they reveal the full genius of the great master in this field of applied sculpture. The lacquer panels suggest the

<sup>1</sup>Sale Catalogue, 1882: Secrétaire, no. 1297; Commode, no. 1298.

coöperation of the cabinet-maker, Martin Carlin, who was particularly successful in the use of this kind of decoration; but the general design of the pieces is perhaps more in accord with the work of Riesener. Very similar, although less richly ornamented and with marquetry or plain wood substituted for the lacquer panels, are a

## A GIFT OF RENAISSANCE PRINTS

FELIX M. WARBURG has again shown his interest in the Museum collection of prints by presenting a group of charming and noteworthy German Renaissance prints, among which are several of



SECRÉTAIRE  
FRENCH, LATE XVIII CENTURY

commode in the Louvre and a commode and a secretaire in the Wallace Collection, which are the combined work of Gouthière and Riesener. Other pieces may also be instanced. It would seem probable, therefore, that Riesener was Gouthière's partner in the production of these two sumptuous pieces of furniture, which, now shown temporarily with the paintings of the Vanderbilt Bequest in Gallery 25, will later be added to the collection of French eighteenth-century furniture in Gallery J 11, which supplements the larger collection of French decorative arts in the Morgan Wing.

quite unusual importance and rarity. The gift is especially welcome because it very materially strengthens the collection in several places where it was weak not only in quantity but in quality.

Possibly the most important of them are two woodcuts and two engravings by Cranach. The engravings are the portrait of Luther as Austin monk (B. 35) and the double portrait of the two Electors of Saxony. One does not like to be thought guilty of lese-majesty to Dürer but at the same time honesty requires one to admit that his portrait engravings, magnificent as they are, have, may one say, at

least a tendency to stiffness and to the inert, as though his interest in his sitters had been not quite undivided with his interest in technical virtuosity. Somehow they are, however fine as engravings, just not thoroughly convincing as portraits. In comparison the portraits engraved by Barthel Beham have a greater validity and connoisseurs have on occasion expressed their preference for them on this ground, so that it is not unusual to see his Ferdinand or his Charles referred to as the finest engraved portrait of its time and country. For ourselves, however, and so far as we know it is entirely a personal belief, the engraved portraits in the little group by Lucas Cranach are as portraits the best that Renaissance Germany produced, for without exception they are documents which seem to tell us much more about the persons represented than was customary at the time. As Cranach, according to the catalogues, made only eight engravings all told, he can hardly be expected to rival either Dürer or Beham in skill with the engraving tools, and in fact he did not, for his engravings as engravings all bear the mark of the comparatively inexperienced hand. But to balance this we have the fact that he was at times an exceedingly skilful and sagacious draughtsman. His engravings (of which all but one are portraits) have thus something about them of the simplicity and the freedom in handling which one normally expects to find in etchings and as a result there is a spontaneity and immediacy of presentation in his little portraits which is unequaled by any of his contemporaries among engravers. We would give much for an engraved portrait of Luther by Dürer—the greatest man of the time portrayed by the greatest artist of the time—but when we think of the Melancthon and the Erasmus that Dürer actually made, and their absurdity as effigies of men who were living forces in the life and thought of their time, our regrets are assuaged. Cranach, however, did make not one but many portraits of Luther, for he knew the great reformer intimately and long and had every opportunity to become acquainted with the expression that was the man.

Of them all perhaps as convincing a one as any in its directness and simplicity of statement of the facts concerning Luther's face and expression is the little engraving which Mr. Warburg has just given. Unlike most of the more familiar portraits of Luther he is here represented not as a fat man, but as a big-boned man and a muscularly powerful one—one fit to wrestle with the devil in the Wartburg—the strongly marked contours of the head, the well-developed bumps over the small, slanting, and close-set eyes, the tight, opinionated lips, and the rather thick and pugnacious nose and chin—all going to make an impression of physical fact which well agrees with what we know of the man, his mind and career. In short, it is a priceless document for the understanding of the Lutheran drama; and whether or not it be as great "art" as some of the other contemporary portraits, it has the hard and unyielding value which we associate with some of the Roman busts of Julius Caesar, as of a truthful record of something which has permanently counted.

The double portrait of the two Saxon Electors Frederick and John, while not possessing the great historic value of the Luther, has none the less the interest that comes from every keenly expressed reaction to life. Nothing more than two men standing together, paper dolls, if one will, placed side by side, it gives us a vivid presentation of their features and impresses us with the fact that the two were thinking, sentient beings with personalities, appetites, and interests of their own.

Of the two Cranach woodcuts, the Beheading of John the Baptist and the Saint George on foot, for all the technical interest and the historical importance of the former and the many questions that it raises, one turns to the latter as being one of the most thoroughly successful prints of its time and school, one of the noblest and finest representations of the knight in arms that is to be found in the world of prints.

In addition to the very rare, but, through frequent reproduction, very well-known, woodcut by Hans Weiditz of the Kaiser

Maximilian at Mass, the gift includes Burgkmaier's woodcut of the Kaiser on horseback (with its great importance in the history of technique), and two prints by Baldung, the Lamentation over the Dead Christ and the Conversion of Saint Paul. Each of these prints stands among the more noteworthy productions of its time and was necessary to the collection, but to discuss them in detail is here impossible at this time.

The greater part of Mr. Warburg's gift is made up of seventeen prints—engravings, woodcuts, and a single etching—by Albrecht Altdorfer, the engineer and archi-

logue of the modern American hit-him-with-a-pie school of funniness, Altdorfer stands forth as the possessor of the daintiest and the most charming sense of humor of the German Renaissance. One is sure of his gently whimsical attitude toward life, of the grave twinkle that lit his eye as he observed and valued the life about him, and of the great tenderness that accompanied his comprehension of human motives and actions.

One would like to expatiate and to describe but all that one can do here is to



BOWL  
PERSIAN, XIII CENTURY



BOWL  
PERSIAN (RHAGES), XIII CENTURY

tect of Ratisbon. Not one of the traditionally great men of his period, he was one of its choicest spirits and from many points of view its most exquisite and gentle exponent. Dürer, Cranach, and Holbein one is content to admire, even to admire at a distance, since one feels that however much pride, one could have taken but little comfort and less pleasure in personal contact with them. Of Altdorfer it is different. One would that one might have known him, both intimately and familiarly, since he was so obviously such a nice person. Among his contemporaries, who for the most part seem to have known no intermediate state between an ever-seriousness too frequently bordering on the inconsequentially solemn, and a stupid horseplay too often the offensive ana-

call attention to such prints as the little portrait of Luther, the Saint Jerome in the Courtyard, the Mutius Scaevola, the Centaur, and the Man Thinking. The Centaur especially, diminutive as it is, is one of the prints which most warms the heart of the present writer, who has always felt that in it is to be seen one of the most exquisite and charming prints ever made in Germany.

W. M. I., JR.

#### THE WILLIAM MILNE GRINNELL BEQUEST

ANY one, no doubt, with a sufficiently long purse, in the course of a single day's visit to the dealers in this city alone, can make a collection of Near Eastern art of exceptional importance. But of how much

pleasure such a collector robs himself; how impersonal the collection! It was not in this way that the late William Milne Grinnell brought together the collection of Persian and related art objects which, through the bequest of this generous friend of the Museum, has now been added to our collections of Near Eastern art. Mr. Grinnell's collecting covered a considerable period of years. His purchases were made both in this country and abroad—especially in Cairo, where he spent several winters. He was deeply interested in the archaeo-



MINIATURE FROM THE BOOK OF KINGS  
PERSIAN, LATE XIV OR EARLY XV CENTURY

logical side of the material which he collected, but it was always the artistic value of an object which aroused his greatest enthusiasm. Mr. Grinnell was a shrewd buyer and, like other true collectors, delighted in "finds." As an instance of his acumen, it may be noted that the chief treasure of his collection—the twelve miniatures from a fourteenth-century Persian book—was the greatest "bargain" of his collecting experience.

The accession of the Grinnell Bequest strengthens in many important respects our own collections of Near Eastern art. Comparisons are indeed odious, but we may perhaps be permitted to say that the combined collection—for Mr. Grinnell placed no restrictions upon the exhibition

of his bequest—is certainly one of the first rank, comparable to any, whether public or private. In recognition of this most welcome bequest, the Trustees of the Metropolitan Museum have designated Mr. Grinnell a Benefactor.

The new accessions will necessitate eventually a complete rearrangement of the cases in the galleries of Near Eastern art. For the present, however, the bequest—or at least the greater part of it—is shown separately in floor cases in the Rug Gallery (II: D 3); the miniatures are in the adjoining gallery to the north (II: E 14). The exhibition will continue, it is now planned, until next autumn, when a new arrangement of the collections will be undertaken.

In the following brief review of the collection, which consists of two hundred and seventy-seven pieces, we commence with pottery. In this section of the collection are two hundred and thirty-nine pieces, ranging in date from the ninth century to the nineteenth; of these one hundred and ninety-two are earlier in date than the fifteenth century.

Probably the earliest piece in the collection is a crudely decorated jar, Mesopotamian, about ninth or tenth century in date. Of greater interest artistically is a group of six pieces of Mesopotamian unglazed pottery with relief and incised decoration, dating from the eleventh or twelfth century. The pottery of Rakka, noted for its lustre ware, is represented by six examples, made between the ninth and twelfth centuries. Among the dozen or more Perso-Mesopotamian pieces of the eleventh to fourteenth century are several beautiful bowls with engraved designs, pierced in part and translucently glazed.

Early Persian pottery is admirably represented. Some sixty to seventy pieces, including thirty-five fragments, illustrate the different wares produced at Rhages in the twelfth and thirteenth centuries. There are excellent examples of lustre and of polychrome decoration with inscriptions, trees, horsemen, and other figures painted in colors on a white or blue ground. Among the other varieties are lustre in combination with blue and green glazes,



and gilded and polychromed relief decoration. The Sultanabad ware of the thirteenth and fourteenth centuries, with its characteristic designs of birds, animals, flowers, and leaves, is represented by twenty-two examples. In addition to these pieces attributed to Rhages or Sultanabad, there are between fifty and sixty examples of Persian pottery of the twelfth to the fourteenth century which cannot be assigned with much certainty to definite ateliers. Among these is an interesting and unusual group of eight bowls and ewers related in style and presumably from the same locality (perhaps Rhages). These pieces, which date from the thirteenth century, are characterized by the use of such decorative motives as long-tailed birds, small fish, and waving blade-like leaves. The decoration is in black on a blue ground, or in black and blue on a white or blue ground. One of the finest pieces in the collection is a Persian lustred tile of the thirteenth century modeled in relief and representing a man and two mythical beasts.

Two fragments of Syro-Egyptian ware of the twelfth and fourteenth centuries are particularly beautiful in design. From Fostat in Egypt come eleven fragments of brilliantly lustred pottery of the tenth to the twelfth century. Three complete bowls and a fragment from a fourth are

presumably Egyptian of the fourteenth century, and are related to the pieces found at Kus. A large lustred tile is an unusual Egyptian—or possibly Syrian—production of the fourteenth century.

Among the later pieces, dating mainly from the sixteenth, seventeenth, and eighteenth centuries, there are several Persian tiles of the Shah Abbas period; a large tile-mosaic; examples of the so-called "Rhodian" ware, and other Turkish ceramics from Asia Minor; a Persian lustred vase of the sixteenth or seventeenth century; Gombrun ware; Koubatcha and Bokhara plates, and interesting examples of the more modern ceramics of the Near East.

With the exception of a few textiles and miscellaneous objects, the remaining part of the collection is composed of miniatures. From one Persian book of the first half of the sixteenth century come twelve paintings of delicate design. Other miniatures are Persian or Indian of the sixteenth and seventeenth centuries. The most notable group, however, is composed of twelve Persian miniatures from a Shah Nameh, or Book of Kings, of the late fourteenth or early fifteenth century; in beauty of decoration and vigorous narrative, these miniatures may be counted among the masterpieces of the illuminator's art.

J. B.



MINIATURE FROM THE BOOK OF KINGS  
PERSIAN, LATE XIV OR EARLY XV CENTURY



PEDIMENT FROM THE MADISON SQUARE PRESBYTERIAN CHURCH

## RE-ERECTION OF A WELL-KNOWN PEDIMENT

ON the south exterior wall of the Library wing of the Museum building has been placed a well-known decoration that formerly graced the façade of the Madison Square Presbyterian Church. This is a terracotta pediment with tympanum figures—in white and gold against a blue background—given to the church by Miss Flora E. Isham in memory of her brothers Samuel and Charles H. Isham, and in turn presented to the Museum, pursuant to Miss Isham's request, by the Trustees of the First Presbyterian Church. The cost of reerection was the generous gift of Miss Isham. The wall of the Library has been widened to the dimensions required, and in it have been set two pierced terracotta medallions formerly in the church.

Stanford White when designing the church desired to lighten its severe Roman architecture by a pediment decoration in color that should be purely Renaissance in character. He asked the help of the painter, H. Siddons Mowbray, whose work had already revealed his peculiar ability to undertake such a problem in design and

color. The design and the color accordingly are the work of Mr. Mowbray; the execution of the design is the work of the sculptor, Adolph A. Weinman.

Royal Cortissoz in the New York Tribune described the pediment as follows: "The decoration has for its subject 'The Adoration of the Shrine of Truth.' The central shrine or tabernacle is supported by floating angels with harp and scroll, and these angels, who, with the cherubs placed at different points in the composition, chant the praise of God, are symbolical of religious song and word. The knight on the right of the shrine represents the Church Militant. In the same position on the other side is a shepherd whose meaning is equally obvious, and the two together illustrate the equality of the mighty and the humble. The celestial bodies are also indicated against the starry blue background. The idea embodied in this decoration is very beautiful and it has been developed with remarkable grace and skill. Both in its linear qualities and in the play of subtle modulation which belongs to a work in relief the sculpture is free and even picturesque, yet kept well in hand, so that the final impression received is one of suave delicacy."





LOUIS XVI SHOP-FRONT AS INSTALLED AT THE MUSEUM

## ACCESSIONS AND NOTES

**A LOUIS XVI SHOP-FRONT.** The Museum has recently received as a gift from J. Pierpont Morgan a very unusual example of French eighteenth-century exterior woodwork of the Louis XVI period. It is the shop-front which stood originally at No. 3, Quai Bourbon, Paris. In the restoration which has been necessary to bring the piece back into its original form, the measured drawing of César Daly<sup>1</sup> has been followed. Pottery from the Le Breton Collection, given by Mr. Morgan, is displayed in the show windows.

Such pieces of exterior woodwork are particularly important both because of their rarity and because of the suggestions which they may contain for modern designers; and Mr. Morgan's generosity in making this desirable addition to the Morgan Collection will be widely appreciated. The shop-front has been placed on exhibition in Wing F. C. O. C.

**A BERNINI BUST.** Italian sculptors of the late sixteenth and the early seventeenth century were "marking time" in

feeble imitations of Michelangelo's overwhelming art, when appeared the great master of the Baroque period, Giovanni Lorenzo Bernini (1598-1680), who revitalized the Italian school and established a tradition which exerted a powerful influence upon European sculpture for some hundred and fifty years.

Love of movement and of pictorial effects is characteristic of Bernini's style. All is animation—draperies flutter; muscles strain; momentary poses and fleeting expressions give vivacity. This quality of exuberant vitality is best seen, quite naturally, in Bernini's figure sculptures; but it is present no less in the portrait busts, which form an important class among the master's work.

The Museum has lately acquired a marble bust of Cardinal Raimondo Capizucchi (b. 1616-d. 1692), a prelate of literary tastes and achievements, who was Maestro del Sacro Palazzo in 1654 to Pope Innocent X. The bust was formerly in the grand salon of the *piano nobile* of the Capizucchi Palace in Rome. The palace, which is in the Piazza Campitelli, facing the church where the Cardinal lies buried, was built from Bernini's designs and it is the family

<sup>1</sup>César Daly. *Motifs Historiques d'Architecture et de Sculpture d'Ornement*. Paris, 1870. Vol. II. Louis XVI-pl. 23.

tradition that the bust was executed by Bernini. The bust has been little seen and never before published. The attribution to Bernini is unsupported by documentary evidence; the bust may be the work of Algardi, Bernini's close rival, but the skilful modeling, the accomplished design, and the forceful presentment of personality would seem to authorize a tentative attribution of this distinguished example of *Seicento* portraiture to Bernini.

J. B.



BUST OF CARDINAL RAIMONDO CAPIZUCCHI  
BY GIOVANNI LORENZO BERNINI

**A TOMB ENTRANCE OF THE T'ANG PERIOD.** In the room where Chinese sculpture is exhibited, E 11, a newly acquired stone slab has been put up. This is a slab which closed the entrance of a tomb dating from the T'ang period. Though carved in one piece, it is made to look like the regular entrance to a tomb of that period. The frame round the closed door is surmounted by a semicircular lintel and the whole is covered with the most delightful ornament, which is engraved with the background slightly cut away.

On the door we see two kings standing on demons, "nagas." The two kings,

called in Sanskrit "Vidyārāja," are the dual form of Vairapani, represented here on the right holding the thunderbolt as destroyer of evil, and on the left with hands clasped as propagator of goodness, symbolizing the union of the spiritual and the material. On the door jambs are two priestly figures standing on lotus flowers; tablets near them indicate that they are Ti Tzu Ni Yin Kung and Ti Tzu Ni Wu Tuan. Over the door two floating angels hold offerings of fruit and in the semicircular top of the stone two strongly drawn phoenixes stand in a very rich design of peony flowers.

The stone is interesting for the beauty of the rich design and because it shows how architecturally the entrance to a tomb of the T'ang period was built.

S. C. B. R.

**MEMBERSHIP.** At meetings of the Trustees held in November, the following persons, having duly qualified for membership in their respective classes, were elected:

#### FELLOW FOR LIFE

MRS. GEORGE T. BLISS

#### SUSTAINING MEMBERS

R. R. COLGATE  
GEORGE J. DYER  
MRS. HARRIET F. HAAS  
MRS. SAMUEL HIGGINS  
MRS. ARENTS HUMPHREYS  
BERNHARD SCHUTZ  
MRS. WILLIAM J. WILGUS

Two hundred and twenty-three persons were elected Annual Members.

**AN EGYPTIAN SUPPLEMENT.** With this issue of the BULLETIN there is sent to members and subscribers a supplement, Part II, on the Egyptian Expedition, 1918-1920. Others may find it on sale at the Information Desk.<sup>1</sup> This recounts the principal incidents in the excavations to the present season, and reports some really exciting "finds," of great importance to the archaeologist and of exceptional human interest to the general public. Included among these are a number of remarkable painted wooden funerary-models of groups and

<sup>1</sup>Price, 25 cents.

boats found in the tomb of Prince Mehenk-  
wetre at Thebes in March, 1920. All this  
material has been placed together in the  
Sixth Egyptian Room, where it will con-  
tinue through the winter as a special  
exhibition.

parts: an introductory treatise upon  
American Silver, discussing in detail the  
history and technique and the evolution  
of the principal forms of silver plate made  
in the Colonies; and a Catalogue of the  
Clearwater Collection, nearly 550 pieces of



TOMB ENTRANCE, CHINESE, T'ANG PERIOD

**A SUGGESTION FOR CHRISTMAS.** The  
Museum is just issuing a volume that will  
make a most appropriate gift for all lovers  
of old silver. Entitled *American Silver  
of the XVII and XVIII Centuries: a Study  
Based on the Clearwater Collection*, by C.  
Louise Avery with a Preface by R. T. H.  
Halsey,<sup>1</sup> it is divided into two nearly equal

<sup>1</sup>*American Silver of the XVII and XVIII  
Centuries: a Study Based on the Clearwater  
Collection*, by C. Louise Avery, with a Preface

American silver, brought together by the  
patience and devotion of Judge Alphonso  
T. Clearwater and generously lent to the  
Museum. The work also contains a brief  
note on Classic Mouldings in American  
Silver, written by Cass Gilbert and illus-  
trated by sketches from his notebook.  
The real contribution of this book to the  
literature relating to American silver is, as  
by R. T. H. Halsey. Octavo. clix, 216 pp., ill.  
New York, MCMXX.



Mr. Halsey points out in the Preface, the treating of the subject from an artistic point of view, tracing and ascribing the motives of decoration and describing the designs which appear to have been peculiar to early silversmiths of this country. The volume is profusely illustrated with half-tones of the objects and with drawings of details. The head-bands, initials, and tailpieces are from drawings by Edward Edwards, adaptations of characteristic designs found upon Colonial silver.

**THE ROMAN FORUM.** A plaster model of the Roman Forum, 400:1, has been lately acquired and is exhibited in the Gallery of Casts, A 38, next to the model of the Pantheon. It is a very careful piece of work, by G. Walger, the son of the man who made our model of the Akropolis. Having been executed within the last few years, it embodies all the recent discoveries. With the model is shown a map giving the names of the chief buildings.

**THE MAYFLOWER IN THE MUSEUM.** In Gallery A 22 there is exhibited as a loan a silver model of the *Mayflower*, which was presented, with the Freedom of the Borough, to the late Walter Hines Page, American Ambassador to Great Britain, by the Council of Plymouth, England, in recognition of his services in the war and the return of the Pilgrims in the shape of the American Army and Navy, and in "remembrance of the ties which bind historic Plymouth in unity and friendship to the American Nation." The document giving Mr. Page the Freedom of the City of Plymouth was contained in the casket which forms the base of the model. The piece is a welcome loan from Mrs. Page.

**OF TERCENTENARY INTEREST.** The last issue of the *Children's Bulletin*,<sup>1</sup> dated September, 1920, contains a story by Miss Howe entitled *Mayflower Descendants*, which is of special interest in connection with the celebration of the three hundredth anniversary of the coming of the Pilgrims. Dealing in an imaginative way with some of the early American furniture, silver, and

household utensils, objects which in their sturdiness and simplicity reflect the conditions of those primitive days, it may prove of service to those hunting for material to use in tercentenary exercises for children.

**REVAMPED JAPANESE PRINTS.** Collectors of Japanese prints have had troubles and tribulations lately. In general, the American collections of Japanese prints differ from the European ones in so far that here great importance is attached to the state of the prints, they are required to be fresh and clean, while in Europe and more specially in France the artistic charm of a more or less soiled print is considered to make up for the loss of its original qualities. It is evident that a print, fresh as it came from the maker, specially if it is what might be called an artist's proof, selected amongst many as rendering best the effect the artist intended to give, is the ideal thing and should as an object of art rank higher than the one which has acquired a certain charm by accidental wear and tear. Perhaps the rare print which combines both qualities is the best of all; age is a great master that adds inimitable beauty.

The disadvantage of the first system is that it is a great temptation for the faker, the art market always tries to provide what public taste demands, therefore soiled prints are washed, the holes and tears are carefully repaired, and the beni—a kind of red which is apt to oxidize—is restored to its original brilliance by a simple chemical wash; but the most dexterous Japanese does not stop at that.

We need not speak of late editions or modern reprints which are passed off as proofs in excellent condition, and which in some cases are preferred to the originals in less brilliant state. In a country where extreme patience and care amongst workmen have not become rare yet, and where the cutting of a new block is not a great expense, the unscrupulous have found a way of washing old, soiled prints so thoroughly and carefully that they reappear in pristine freshness. Some of the colors are sure to have faded away or disappeared in the washing and for these new blocks

<sup>1</sup> Price, 20 cents.

are cut and the missing colors are reprinted. Sometimes yellow or mica backgrounds are added, or the signature is erased, a new and more popular one is added, and the stain is covered by a black or mica ground.

The exact registration of these new blocks in the absence of the registry marks on the original blocks is the difficulty and to ensure a perfect fit pinholes are made. These have proved the fakers' undoing. In a so-called revamped print these pinholes show, though I am afraid that from now on they will be carefully filled with paste.

In order to put the collector on his guard and to show what can be done, an exhibition has been arranged in Room H 11 where

alongside of the real old prints some extremely beautiful and charming masterpieces of the faker's art are shown, some quite new or late, some revamped, that is, revived by newly added colors. The labels indicate what is real and what is illusion.

S. C. B. R.

FIFTIETH ANNIVERSARY LOANS REMAINING ON EXHIBITION. Through the courtesy of the lender, the magnificent set of eighteenth-century French tapestries known as the Months of Lucas, and the large set of tapestried furniture which formed one of the principal features of the recent Loan Exhibition, will continue to be shown in Gallery D6 until January.

## LIST OF ACCESSIONS AND LOANS

OCTOBER AND NOVEMBER, 1920

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN	*Seals (5), XII-XIV dyn. and Syro-Hittite period; plaque, XII dyn.; scarabs (144), XII-XX dyn.; principally in glazed steatite and faience.....	Excavations of the Egyptian Expedition of the Museum.
	*Scarab, steatite, in gold ring, XVIII dyn.	Purchase.
	*Linen wrapping (fragment), XVIII dyn..	Gift of Mrs. Henry Fairfield Osborn.
ARMS AND ARMOR.....	Bronze buckle shanks (18) and buckle, Visigothic period; gilt-bronze boss of horse-bit, late XVI cent.—European; helmets (2), XV and XVI cent.; duelling gauntlet, late XVI cent.; backplate of gorget, abt. 1600—Italian; miniature visor, early XIII cent.; ornament in form of XIV cent. helm, English (?); suit of armor, 1535-1550; boss of horse-bit, Limoges, XVI cent.; buff coats (2), XVII cent.; *banner, fleurs-de-lis, XVIII cent.; *banner, Louis XVIII, 1755-1824—French; toe-cap and ear protectors (2), from suit of Mühlberg armor for Charles V, 1500-1558; *banner, Battle of Lepanto; *banner, Saint Sebastian; bosses (3) of horse-bits, XVI-XVII cent.—Spanish; *banner, Corporation, Swiss (?), dated Leysele, 1806; visors (2), German, XVI cent.; *banner, Turkish, XVII (?) cent.; lance-head, Indian, XVI cent.....	Purchase.
(Wing H, Room 9)		Gift of Harry W. Watrous.
(Wing H, Room 8)		Gift of Mrs. Frederick Allien.
(Wing H, Room 9)		
(Wing H, Room 9)		
(Wing H, Room 5)		
(Wing H, Room 9)	†Banner, Italian (Venetian), XVII cent..	
	Fringe for trappings of armor, Spanish, XVI cent.....	

\*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
CERAMICS..... (Wing H, Room 16) (Wing F, Room 24)	Cup and saucer, French, first quarter of XIX cent..... Jug, Sino-Lowestoft, XVIII cent.....	Gift of Mrs. Barton L. Keen. Gift of A. Murray Young.
DRAWINGS.....	†Watercolor, Landscape, by Francis McComas..... †Le Grog du Colonel, by Forain..... †Arab Cavalry Skirmish, by Fromentin; Little Dancer, by Bague; Houses, by unknown artist; Landscape, by unknown English artist, XVIII cent..... †The Rocks, by Jean Julien Lemordant.....	Gift of George Blumenthal. Gift of Albert E. Gallatin. Gift of Albert Gallatin. Gift of a Group of Artists.
MEDALS, PLAQUES, ETC.. (Floor II, Room 22)	†Medallion (proof) of Ferry, by David d'Angers, French, dated 1839..... Bronze medal, Mount Sinai Hospital Unit	Gift of Fumière & Cie. Gift of the Board of Trustees, Mount Sinai Hospital.
METALWORK..... (Wing E, Room 9)	Bronze plaque, Chinese, T'ang dyn.; †tabernacle door, fragment of grill, door knockers (3) and nails, and strips (2) from frieze of Reja, Spanish, XII-XVII cent.....	Purchase.
MANUSCRIPTS, MINIA- TURES, ETC. ....	†Miniature portrait of a lady with her son, by M. Edgerly, English, 1911.....	Gift of Mrs. Henry Fairfield Osborn.
PAININGS..... (Floor II, Room 25)	*Lamaistic painting representing the Green Tara, Thibetan, XVIII cent.; portrait of the Earl of Essex in armor, by Zuccherro, English, XVI cent..... The Noble Slav, by Rembrandt; Marine, by William van der Velde; Landscape, by Aelbert Cuyp; Courtyard Scene, by Pieter de Hooch—Dutch; Portrait of Lady Guildford, by Hans Holbein—German; Oeufs Cassés, by Jean Baptiste Greuze; Danaë, by Jean Baptiste Greuze; La Toilette de Venus, by François Boucher—French; Portrait of Colonel Coussmaker, by Sir Joshua Reynolds; Portrait of Mrs. Elliott, by Thomas Gainsborough—English.....	Purchase. Purchase. Bequest of William K. Vanderbilt. Gift of a Group of Artists.
SCULPTURE..... (Floor I, Room 40A)	†The Dance, by Jean Julien Lemordant..... *Stone statue, King, French Romanesque, XII cent.; †marble bust, Cardinal Capizucchi, attrib. to Bernini, Italian, XVII cent.; marble statue, Evening, by F. W. Ruckstuhl, American, date 1891.....	Bequest of William K. Vanderbilt. Gift of a Group of Artists.
TEXTILES.....	*Samples (5) of silk ribbons, American, modern.....	Purchase.
COSTUMES.....	†Chasuble, Italian, XVI (?) cent..... †Embroidered scarf, Indian, early XIX cent.....	Gift of Johnson, Cowdin & Co., Inc. Gift of John Marshall.
WOODWORK & FURNI- TURE (Floor II, Room 25)	*Stool, lacquer, Japanese, late XVIII cent. Secretary and commode, black lacquer, with ormolu mounts by Gouthière, French, period of Louis XVI.....	Gift of Mrs. John C. Greenleaf. Bequest of Countess de Valencia de Don Juan.
(Wing F, Room 24)	Shop front from No. 3 Quai Bourbon, Paris, French, XVIII cent..... †Kas, mahogany, American, XVIII cent..	Bequest of William K. Vanderbilt. Gift of J. Pierpont Morgan. Purchase.

\*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
ARMS AND ARMOR..... (Wing H, Room 7)	Flintlock pistols (4), Scotch, XVIII cent..	Lent by Charles Noé Daly.
CERAMICS..... (Wing H, Room 15)	Pieces (68) of Lowestoft porcelain, English, XVIII cent.....	Lent by Mrs. Frederick Allen.
CLOCKS, WATCHES, ETC.. ..	*Tall clocks (2) and mantel clock, Ameri- can, XVIII cent.....	Lent by R. T. Haines Halsey.
METALWORK..... (Floor II, Room 22)	Silver model of the Mayflower, English, modern.....	Lent by Mrs. Walter Hines Page.
.. (Wing H, Room 12)	Cocoon cup with silver mounts, English, second half of XVII cent.....	Lent by Hon. A. T. Clear- water.
PAINTINGS..... (Floor II, Room 34)	Portrait of Paulus de Nigro di Tadi, by Adrian Isenbrant, Flemish, XVI cent..	Lent by Arthur Sachs.
.. (Floor II, Room 20)	Portrait of Mlle. de Savigny, by Nattier, French, XVIII cent .....	Lent by Mrs. Frederick Allen.
.. (Wing J, Room 11)	Tapestries (4), French (Aubusson), XVIII cent.....	Lent by Mrs. Frederick Allen.
.. (Wing H, Room 19)	Skein of lace thread, XVIII cent.; hank of lace thread, XIX cent.,— Italian.....	Lent by Mrs. De Witt Clin- ton Cohen.
COSTUMES..... (Wing H, Room 22A)	Shirts (5), embroidered linen, Spanish, XVIII cent.....	Lent by Miss Marian Hague.

## CALENDAR OF LECTURES

DECEMBER 17, 1920—JANUARY 16, 1921

December 18	Romanesque Architecture: The Problem of Vault- ing	Charles R. Morey, Princeton University 4:00 P. M.
19	The East India Co. and the Art of Europe	Anna L. Wageman 4:00 P. M.
25	Romanesque Architecture: The Problem of Space Composition	Charles R. Morey 4:00 P. M.
26	The Use of Color in Mediaeval Life	Clement Heaton 4:00 P. M.
January 1	Some Aspects of Modern Art, I	Walter Pach 4:00 P. M.
2	City Planning	Andrew W. Crawford 4:00 P. M.
8	Some Aspects of Modern Art, II	Walter Pach 4:00 P. M.
9	Early New England Architecture	Henry A. Frost, 4:00 P. M. Harvard University
15	What Dutch Archives Reveal about the Lives of the Painters	Adriaan J. Barnouw, Columbia University 4:00 P. M.
16	English Country Houses	Eliza J. Newkirk, Wellesley College 4:00 P. M.

Each Sunday afternoon, a Story-Hour for children will be given by Anna C. Chandler at 2 o'clock and repeated at 3 o'clock; at 3 o'clock each Sunday, a Gallery Talk for adults will be given by Elise P. Carey; on Tuesday afternoon, December 21, a Talk for High School Teachers will be given by Miss Abbot, at 4 o'clock; on Friday afternoon, December 17, a Talk for Classes in the New York Training School for Teachers will be given by Miss Abbot, at 2:15 o'clock; the second Tuesday afternoon of each month, a Talk for Elementary School teachers will be given by Miss Chandler, at 3:30 o'clock; Saturday afternoons, Gallery Talks for adults will be given by Mrs. Carey at 2 o'clock; Saturday mornings, Story-Hours for children of members will be given by Miss Chandler at 10:30 o'clock.

\*Not yet placed on Exhibition.

THE BULLETIN OF THE  
METROPOLITAN MUSEUM OF ART  
FIFTH AVENUE AND 82D STREET

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FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute....	1,000
FELLOWSHIP MEMBERS, who pay annually .....	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually..	10

PRIVILEGES.—All members are entitled to the following privileges:

A ticket admitting the member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

An invitation to any general reception given by the Trustees at the Museum.

The BULLETIN and a copy of the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

The Museum is open daily from 10 A. M. to 5 P. M. (Sunday from 1 P. M. to 6 P. M.); Saturday until 6 P. M.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Children under seven years of age are not admitted unless accompanied by an adult.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

EXPERT GUIDANCE

Visitors desiring special direction or assistance in studying the collections of the Museum may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made in advance.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of one dollar an hour is made with an additional fee of twenty-five cents for each person in a group exceeding four in number.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, collection of lantern slides, and Museum collections, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum and PHOTOGRAPHS of all objects belonging to the Museum, made by the Museum photographer, and by other photographers, are on sale at the Fifth Avenue entrance and at the head of the main staircase. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

RESTAURANT

A restaurant located in the basement on the north side of the main building is open from 12 M. to a half hour before closing time.



THE METROPOLITAN MUSEUM OF ART

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# THE EGYPTIAN EXPEDITION

1918-1920



PART II OF THE BULLETIN OF  
THE METROPOLITAN MUSEUM OF ART  
NEW YORK, DECEMBER, MCMXX



MEHENKWETRE AND HIS SON  
(FIGURES ON ONE OF THE BOATS NOW IN THE  
METROPOLITAN MUSEUM)

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## THE EGYPTIAN EXPEDITION

1918-1920

### NOTE

WITH the present report on the work of the Museum's Egyptian Expedition, the record of its activities, the publication of which had been delayed by the vicissitudes of the war, is once more brought up to date. The end of the war in November, 1918, found the work of the Expedition centered on its concession at Thebes under the direction of Ambrose Lansing, who had maintained the excavations single-handed during the two later years of the war, and who carried through during that winter of 1918-19 the program in the Asasif described in a recent report.<sup>1</sup> In that report he referred to another piece of work carried out during the same season in an outlying portion of the concession—in the cliffs to the south of the two temples of Deir el Bahri—and his description of that part of the season's work is now given in Part I of the present report.

With the autumn of 1919 various members of the Expedition released from duties in the allied armies were able to return to Egypt, and during the ensuing season of 1919-20 the work at Thebes was resumed on a pre-war basis, under the direction of Herbert E. Winlock. His account of the highly successful results of that work is given in Part II of the present report.

The winter of 1919-20 also saw the resumption of that branch of the Expedition's work at Thebes conducted by Norman de Garis Davies under the Robb de Peyster Tytus Memorial Fund. Mr. Davies, who had been engaged in ambulance work in the Balkans in 1918, was able to return to Thebes in the autumn of 1919 to take up again his investigations upon Theban

tombs, and some of the results of his study of them for eventual publication in the Tytus memorial volumes are embodied in Part III of this report.

With the present season of 1920-21, which is now just beginning, the Expedition has been able still further to return to its programs in force before the war, in that during the present winter it will again carry out parallel pieces of excavation on its two original concessions—at Lisht and at Thebes.

At Lisht, excavations are being resumed in full force under the direction of Arthur C. Mace, on the Pyramid of Amenemhat I, and it is hoped that the present season will see the last side of that structure which remains to be exposed—its western one—successfully cleared of the great mass of debris under which it lies buried. Associated with him in this work are Lindsley F. Hall and Albert B. Nixon.

At Thebes, the excavation of XI dynasty tombs is being continued, under the direction of Mr. Winlock, in the area upon which the very productive excavations of last season were conducted, and associated with him in the work are Walter Hauser and H. G. Evelyn White. During a part of the season also, Mr. White will undertake a study of the architectural and decorative features of the Monasteries of the Wadi Natrun, in preparation for the publication of the history of those monasteries upon which he has been engaged.<sup>1</sup>

The work of the Tytus Memorial Fund is likewise being continued during the present season at Thebes. Mr. Davies is engaged in the copying and recording of further representative painted tombs at Kurneh for publication in future volumes to be

<sup>1</sup>Part II of the Bulletin of the Metropolitan Museum for July, 1920, pp. 11-24.

<sup>1</sup>See Part II of the Bulletin of the Metropolitan Museum for July, 1920, pp. 34-39.

issued under that fund. Assisting him are Mrs. Davies and Charles K. Wilkinson. Under the same fund also, Henry Burton is engaged in making a photographic record of the wall-scenes both in the private tombs of Kurneh and also in the royal tombs in the Valley of the Kings.

With the effort to restore the Expedition's activities to a normal basis following the end of the war, the problem of meeting the steadily increasing expenditures necessitated by rising costs on every side immediately became a serious one. In Egypt, as elsewhere, prices both of labor and of commodities had practically doubled. The wages of our skilled native workmen, which in some grades, for example, stood at 5 to 6 piasters a day in 1914, in the same grades had risen to 10 piasters in 1919. Foodstuffs and the cost of running the camps, which had averaged very closely £9 per month for each member of the Expedition in pre-war years, proved to average £21 per month for each member in 1919 at Thebes. Transportation to and from Egypt, railway-fares in Egypt itself, freight and insurance charges on shipments, and the cost of equipment and supplies of every kind necessary for the work—in hardly any case were less than double the

former rate and in some cases approached three times their former cost by the time such material was landed on the site.

Lest such conditions should necessitate a reduction in the scope of the Expedition's work, the Trustees of the Museum found it possible to meet a part of this increased expenditure through an additional appropriation, but a very considerable sum necessary in addition to ensure the work of the season of 1919-20 was generously contributed by Edward S. Harkness at a critical point in the progress of the season's excavations, with the result that the work could then be pushed on to the fortunate discovery in the Tomb of Mehenkwtire described by Mr. Winlock in his accompanying report. Mr. Harkness has again made the same generous contribution towards the excavations of the present winter, supplementing the appropriation made by the Trustees.

An increase of the same character in the cost of publication of the Robb de Peyster Tytus memorial volumes has been met by an offer made by Mrs. Edward J. Tytus, who established the memorial to her son, of meeting the present increase in the cost of those publications, and two volumes are now in the press. A. M. LYTHGOE.

## I. EXCAVATIONS AT THEBES

1918-19

IN the Supplement to the BULLETIN of July, 1920, a report was given of the field work of the Egyptian Expedition at Thebes during the season of 1918-19. Mention was made there of a separate piece of work undertaken during that time, but more appropriately considered in connection with the past season's activities, which are the main subject of the present Supplement.

In no country, probably, is the plundering of ancient tombs so common an occupation as in Egypt; and Thebes, for the modern Egyptian as for his ancestors, is the happiest hunting ground for him who makes that his trade. The west bank, for twenty-five hundred years before the time of Christ the necropolis

of one of the greatest cities in the world, had and still to some extent retains, buried in its desert plain and rock-strewn valleys, the wealth of many dynasties. In ancient times the plunderer sought gold. During the past hundred years the antiquarian value of the meanest scarab he may find makes his furtive search worth the labor of days.

During the disturbances which marked the fall of the XVIII dynasty, but chiefly during the period of dwindling power of the successors of Ramses III, the robbers of the Theban necropolis became bolder and the military guards who had the royal tombs in charge more slack and dishonest, with the result that one by one, most often with the collusion of their keepers,

## THE EGYPTIAN EXPÉDITION 1918-1920

the tombs were broken into and the "Sons of Re" despoiled of their adornments. At different times, to facilitate the guarding, groups of these royal mummies were placed in a single tomb. Thus Loret, in

found was even less peaceful. After one robbery they were placed in the tomb of Seti I. Here they still lacked security, and were placed in the tomb of a queen named Inhapi. Finally, at the end of the



FIG. 1. VIEW OF THE CLIFF IN WHICH THE YOUNG PRINCE WAS FOUND  
THE ARROW INDICATES THE SITE OF THE TOMB. THE FIGURE STAND-  
ING ON THE TOP OF THE CLIFF INDICATES ITS HEIGHT

1898, discovering the tomb of Amenhotep II found that it contained the bodies of several Pharaohs besides that of the owner of the tomb itself.

But the repose of another and the greatest group of these dead kings yet to be

XXI dynasty they were removed to an unnamed tomb in the cliffs south of Deir el Bahri. By some chance this hiding-place remained unknown until fifty years ago. Then a native of the village of Kurneh, Abder Rasul Ahmed by name,



chanced upon the entrance to the tomb, and penetrating within saw that his fortune was made. It was of course necessary to keep the matter a secret, for to dispose of so much plunder—coffins, papyri, and funerary furniture—would take a long time. So he took only his immediate family into partnership. It is an amazing fact that for ten years the five men who



FIG. 2. SHAWABTI IN  
GLAZED STEATITE  
OF SENIU

were profiting from the discovery did not break faith with one another. The lighter things were taken out from time to time and were sold, but no attempt was made to remove any of the larger objects; for, though the cache was far from any human habitation, to carry away one of the heavy coffins would have involved too great a risk of discovery.

But papyri and shawabti which made their way through dealers' hands to those of archaeologists soon made it evident to the government that a large hoard of historically valuable antiquities was being

disposed of. The objects were traced to the finders, but no amount of questioning and third-degree methods by the police brought any admission of guilt. Finally, one of the brothers, fearing that another would give the secret away, anticipated him and revealed the tomb to the government officials. It was thus that in 1881 the royal mummies were recovered by the Egyptian authorities and these kings, among them some of the greatest in Egyptian history—Thothmes III, Seti I, and Ramses II—were removed to the museum at Cairo, under the direction of Gaston Maspero, Director General of Antiquities.

The tomb in which this cache had anciently been made is situated in the first of several spurs which break the long cliff wall south of Deir el Bahri. The second, farther to the south, forms the northern part of the semicircle in which were begun the tomb and temple of the last of the Mentuhoteps. This second spur rises to the top of the cliffs and up its steep arrête there is a path used as a short cut by the native antiquity guards of the Tombs of the Kings. The fact that the guards and officials of ancient times used the same path is attested to by the numerous graffiti scratched on the smooth places in the rock. About half-way up, an ill-defined path branches to the left and continues level along the south slope of the spur. As it approaches the main cliff wall, a sudden turn to the right reveals a small bay shut in on nearly all sides by precipitous rock two hundred and fifty feet or more high (fig. 1).

In Egypt one of the unfortunate consequences of the war was the relaxation in the guarding of ancient sites owing to the withdrawal of some of the British and French inspectors. An increase in illicit digging was one of the results, and as it happened, the spot described was chosen during the summer of 1918 by some of the ever-active Kurneh plunderers. It was admirably suited to their purposes; for, as there was scarcely any possibility of their being seen in that cranny in the rocks, they could work during the daytime instead of at night. It was the mere chance of a

guard on his way home from the Tombs of the Kings hearing a noise below him and looking over the edge of the cliff that led to their detection before they had gone very far in their search.

On my arrival in Thebes to commence the season's work I was shown this place and my inclination was to proceed immediately to the excavation of the "bay," so likely a situation did it seem for a hidden tomb. There was too much to do just

the spot in the very corner of the cliff walls where the plunderers had been digging, and continued clearing down to the rock floor. There was no pit mouth. But the debris was no longer the clean chip of the higher level and it was evident that a tomb existed nearby; evident, too, that it would not be found intact.

Clearing back from the corner on the floor of the bay, the workmen came before long to the mouth of a small pit. In the

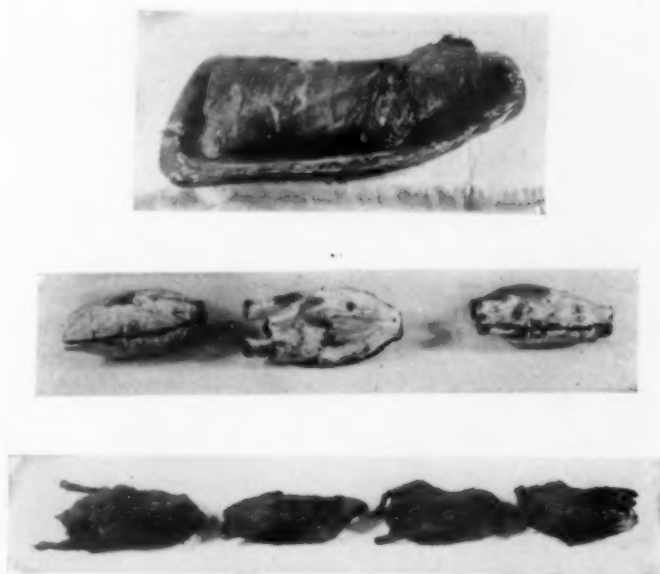


FIG. 3. JOINT OF BEEF, MUMMIFIED AND WRAPPED, MUMMIFIED GEESSE, AND CASES CONTAINING THEM

then in connection with beginning the clearing in the Asasif, but it was decided not to leave so choice a spot to the mercies of the plunderers during another summer. So on February 1, when the main work was well under way and the heavy clearing in progress, I shifted half a dozen men under a trusted gang foreman to the bay.

The work there proved to be a more laborious task than had been anticipated, for the chips and larger fragments dropping away from the limestone cliffs above had filled the cleft to a depth of over five meters, and no more than the half dozen workmen could wield their hoes in the narrow space. At length they reached

debris nearby as in that of the shaft and the chamber itself were found scattered items of a supply of funerary meats. These had been carefully preserved by some process of mummification, and had been wrapped with bandages of linen in the same manner in which a human body was prepared for burial. They varied in size from a huge leg of beef to a very small pigeon or quail. Geese and ducks were numerous, and various cuts of beef were represented, including some of the internal organs, such as the heart and liver.

For a good many of these, and probably originally for all, wooden cases had been provided which resembled their contents in

shape. Some of those enclosing fowl were preserved intact, stuccoed white on the outside and coated with bitumen within. The latter substance served to seal the two halves at their edges, and a narrow band of linen bound them together (fig. 3).

The pit was only about two meters deep and opened directly into a small, low chamber roughly cut in the rock. This was nearly free of debris except for stone fallen from the ceiling. A cursory exam-

tomb had led to the supposition that it must be of the early XVIII dynasty, when the kings began to make their tombs in inaccessible spots of the Theban desert hills; and the possibility that this might be a royal tomb had been strengthened by the finding of the mummified meats, the occurrence of which with royal burials of that date is known. So it was most disappointing not even to be able to give the tomb a name.



FIG. 4. COFFIN OF THE PRINCE AMENEMHET AS FOUND

ination made it evident that we should get nothing inscriptional to determine who had been buried there. No coffin or fragments were to be seen, nor were there any other traces of a disturbed burial save the provisions mentioned above. The plunderers had not been forced to do their work hurriedly, but had evidently removed the coffin and its contents bodily to the outer air. There they had either stripped the body or had transported it entirely.

The finding of scattered objects in the debris had of course made it certain that the tomb would prove to be plundered, and the archaeologist soon learns that this is the normal state of affairs. Still it was tantalizing not to have theories either confirmed or disproved. The situation of the

Though it seemed unlikely that a second tomb should exist in another corner of the bay, I decided to clear it entirely. Before long the workmen came across the two halves of a glazed steatite shawabti figure. This had split in two during the making, probably while it was being fired, and had afterward been doweled together with three round dowels of steatite. The figure is remarkable for its size (28 cm. high) and workmanship. It bears the name of "The Chief Steward and Scribe, Seniu." To judge from the inscription and the style it probably dates from the early XVIII dynasty (fig. 2).

For another week the clearing was continued and nothing was turned up but limestone and flint which was sent on its

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way down the long slide of the dump to the valley bed. And then one evening, after I had left the work and had climbed down the hill, I was shouted at from above by an excited workman. I retraced my

photography it was carefully removed to the house. It did not look at all exciting—evidently a stock coffin of a not very common type dating from about the XXII dynasty. It had been reused, for the name had been painted out and another roughly substituted. This was very badly written and it seemed unnecessary to puzzle out the signs just at that time. But the first



FIG. 5. COFFIN OF THE PRINCE AMENEMHET LID REMOVED

steps, hoping that it would be worth that steep climb.

The diggers had come on a large flat stone and under one edge of it a face was to be seen, which they had taken to be that of a statue. It turned out to be a child's coffin; the stone above it having been placed there to take the weight of the debris (fig. 4). After the necessary



FIG. 6. THE WRAPPED BODY OF THE PRINCE AMENEMHET WITH THE PECTORAL IN POSITION

was the familiar hieratic sign for "the king" and "Lord of the Two Lands" followed, as it should in the common titulary. The name itself was not clearly written but when a sign which had evidently been omitted by mistake was supplied it became the quite familiar name "Amenemhet."

So it was with greatly increased interest that the lid was removed. A mass of leaves and flowers almost hid the body (fig. 5). Those lying on top were lifted off and the little mummy—much smaller than

the coffin—was seen, covered now by a garland and five long-stemmed lotus buds. Tied on the breast was a pectoral, its colors standing out vividly against the linen background of the wrappings (figs. 6 and 7). In it Amenhotep I is represented in gorgeous robes grasping an Asiatic and a negro captive by the hair with his left hand while he wields the battle-axe in his right. The pectoral is made of a thin sheet of wood, lightly relieved and the background cut out. The painting is most finished, and the whole



FIG. 7. PECTORAL OF PRINCE AMENEMHET

is a very fine example of the art of the early XVIII dynasty.<sup>1</sup>

The unwrapping of the body solved the problem of the difference in date between the coffin and the pectoral. While the last bandages were being removed it became evident that this was not the original state in which the child had been buried. Both arms had been torn from the body, one at the elbow and the other at the shoulder, and of the head there remained nothing but a ghastly mask and a few bones of the skull. There is no doubt that this violation

<sup>1</sup>The possibility that this may be a late representation of the deified Amenhotep I suggests itself, but the style is more in keeping with his own period.

had taken place after the body had been embalmed. The gruesome picture is suggested of the tomb robbers tearing away the wrappings of the body and in their haste pulling off arms and head to remove the gold ornaments. To judge from its present appearance the dismembered body could not have lain exposed for very long before its discovery by the inspectors who had charge of the necropolis. It was then carefully rewrapped and buried in a new coffin. There is not much doubt that the pectoral had been part of the original equipment of the burial—for it had no value in the eyes of the robbers—and that it was simply replaced when the body was buried the second time.

The name and titles were perhaps copied from the fragments of the original coffin which must have been lying nearby. The argument that we are dealing in this case with the body of a son of Amenhotep I who died in infancy (the body is that of a child not much more than a year old) rests of course on these two assumptions. But neither of them is unlikely, and the conclusion is a natural one.

It might be argued further that the tomb in which the mummified meats were found was the resting-place of the prince when he was first buried. But the question arises as to why he was not reburied in the same tomb, since they took the trouble to bring him all the way up the hill. That might be explained by a fall of rock over the mouth of the pit—but one could speculate endlessly.

The discovery of the baby prince in this corner of the cliff naturally fired the imagination and led to the hope that further finds of the same sort might be made. The bodies of most of the kings of the Empire have been discovered in one or the other of the caches, but some are not accounted for, and comparatively few of the members of the large families which were the custom in those days have come to light. But the finds which we were making in the Asasif were taking up my time completely, and in any case the unsettled condition of the country, owing to the disturbances which were then taking place, would have made a big find not an



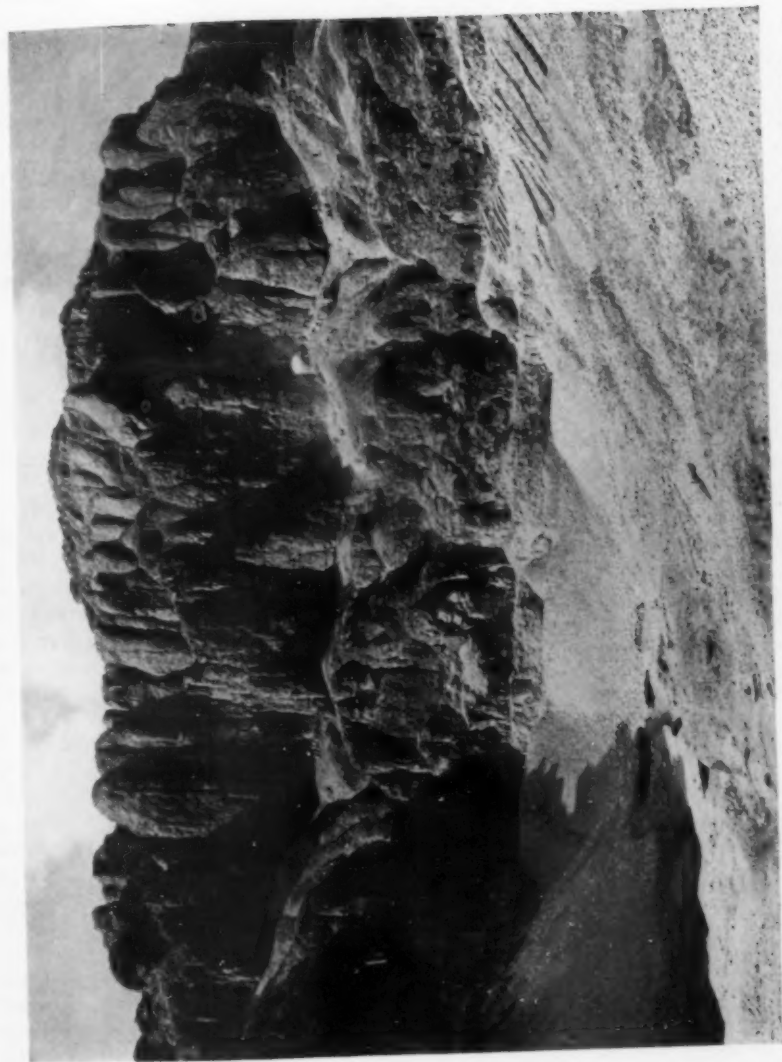


FIG. 8. CLEARING THE CLIFFS IN THE VALLEY OF THE DEIR EL BAHRI CACHE. THE POSITION OF THE CACHE WAS AT THE BOTTOM OF THE GULLY BELOW THE GROUPS OF WORKMEN AT THE RIGHT

unmixed blessing. So further investigation in the cliff region of our concession was put off to the next season.

At the beginning of the season of 1919-20, it was decided, while waiting for the arrival of Mr. Winlock, to explore thoroughly the bay between the site of the previous season's work and Deir el Bahri. It is here that the great cache of royal mummies was recovered in 1881 and it seemed profitable, whether a similar find were made or not, to do enough clearing to establish at least the absence of further tombs in that particular area. In the course of this work the pit of the great cache tomb was cleared again of the rubble

which had drifted into it (fig. 8). The passage was found to be nearly blocked with fallen stone, but in the debris near the bottom of the pit fragments of a coffin were discovered. These are evidently from the original occupation of the tomb. Enough remains to date them to the late XVII or early XVIII dynasty, and confirms the supposition that the royal mummies were deposited in an older tomb, which was perhaps enlarged.

In the introduction to his article Mr. Winlock describes how unsuccessful was our search in the cliffs above this point, but how fruitful our efforts in the later part of the season.

A. LANSING.

## II. EXCAVATIONS AT THEBES

1919-20

THE reader has been told how Mr. Lansing during the spring of 1919 found the mummy of Prince Amenemhet in the cliffs behind Kurneh. The spot was not far from the place where Maspero had discovered the hiding-place of the bodies of the great Pharaohs to whom the little prince was related, and naturally our imaginations were fired at the chance of discovering other members of the royal families who might have been buried nearby. Therefore in the season of 1919-20 it was planned to explore the crags and cliffs all round the tomb which Maspero had discovered in 1881 and that which Lansing had found in 1919.

The season was the first, since the beginning of the war, during which it was possible to work with a full force, but even last year traveling was so difficult that the members of the Expedition did not get established in the house at Thebes before the beginning of the New Year and digging began only on January 8. Systematically Mr. Lansing dug over the bay in the cliffs where the royal cache had been discovered, yard by yard. Tantalizing traces of burials came up from time to time and the discovery of the mouth of a tomb-pit deeply buried under fallen rock and wind-blown sand raised the hopes of every one—only to be dashed when it was found that the

well had been left unfinished when it had been quarried out no deeper than a yard or so.

As the digging gangs finished out the floor of the little valley in the cliffs and climbed up into the narrow crevices high above, there was less and less room for them to wield their picks and gradually we withdrew them, a few at a time, to work upon the last, unexcavated part of the Palace of Amenhotep III. For about a month a party of workmen was kept there clearing a row of residences built for the great courtiers who had lived in the Palace City and when our gangs were finally withdrawn they had traced these buildings down to the cultivated fields. Meanwhile Mr. Hauser and Mr. Hall had started to finish the maps and plans of the whole of the area excavated by the Expedition between 1910 and 1920—a space more than half a mile long and a quarter of a mile wide, covered with a veritable labyrinth of walls and foundations. We would have completed the field work on the site during the season had everything gone as we had planned, but at least we had the satisfaction of seeing finished all of the preliminary work on a general survey of the area and the large-scale plans of all of the individual buildings.

Such, then, was our position at the end of

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FIG. 1. EXCAVATING THE TOMB OF MEHENKWETRE—THE GANGS OF WORKMEN CLEARING THE TOP AND THE BOTTOM OF THE CAUSEWAY



FIG. 2. THE TOMB OF MEHENKWETRE AT THE END OF THE EXCAVATIONS—THE CAUSEWAY LEADING UP TO THE ENTRANCE OF THE TWO CORRIDORS

February. In the cliffs above the royal cache the men had ransacked every nook and cranny right up to the foot of the overhanging crags. The rocks round about there were scribbled over with the names of priests and necropolis inspectors all the way back to 2000 B. C. but even such promising leads had come to naught. And at the palace we were hemmed in on every side by the wheat-fields that marked the edge of our concession in that direction. Some new site had to be picked out to

dug by Daressy in 1895 and by Mond in 1902.<sup>1</sup> Mond had laid bare some brick walls which we could see were evidently the gateway and lower part of a great causeway leading up the hill to the tomb entrance, but the greater part of the causeway still remained buried, and Daressy had only partially cleared the courtyard, leaving a pile of rocks fallen from the cliff which made a large mound untouched since ancient times. The corridors and chambers quarried in the mountain were said to have



FIG. 3. CLEARING THE COURT IN FRONT OF THE TWO CORRIDORS

retrieve what up to that point had been an unproductive season so far as antiquities were concerned.

There were plenty of places in our concession which were tempting enough, but they all required preparation and the hot weather was not far ahead of us. We had the temple site found in 1912-1913, but there it would be necessary to spend some two or three weeks moving enormous sandstone blocks which might be of value to the Service des Antiquités in restoring other ruins. This moving of blocks was started, but meantime a temporary job had to be found which would occupy us for a fortnight or more.

In the cliffs near where we were digging there is a gigantic XI dynasty tomb which tempted the members of the Expedition for various reasons. It had already been

been completely explored, but the rubbish in the courtyard seemed a likely place to look for sculptures from the destroyed façade. When we found one block of frieze partly uncovered, the chance of finding others justified a short dig at this place. Then, too, we had the hope of finding some bits of historical inscription which would confirm or disprove the theory that the Kings Mentuhotep IV and V of the XI dynasty had been buried in the valley which this tomb overlooks.<sup>2</sup> A fortnight or three weeks with the gang we

<sup>1</sup>Annales du Service des Antiquités, II, p. 133; VI, p. 77.

<sup>2</sup>As proposed by me in the American Journal of Semitic Languages, 1915, pp. 29 ff. The tomb is represented by two small squares in the map there given, directly above the "O" in "Mentuhotep IV and V."

already had in the cliffs was judged enough time to dig out the courtyard and the bottom of the causeway (figs. 1 and 3) and a sort of archaeological conscientiousness made us decide to re-clear the corridors and pits of the tomb so that we could draw the plan which our predecessors had neglected to make. Scientific virtue rarely gets such striking or such

henkwetre.<sup>1</sup> He lived under King Mentuhotep III, in whose temple his name appears,<sup>2</sup> and apparently survived into the succeeding reigns. At court his influence must have been considerable, for he chose the choicest spot in the necropolis of his day, directly overlooking the place where his sovereign's own mortuary temple was being built.

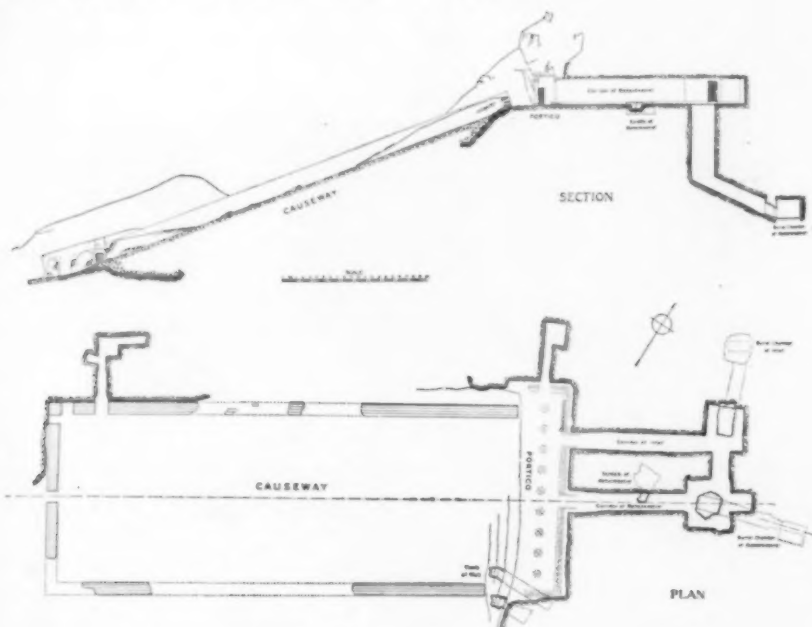


FIG. 4. PLAN AND SECTION OF TOMB OF MEHENKWETRE

unexpected rewards as it did on this occasion. We did not find any important pieces of sculpture nor did we find any absolute evidence on the historical question we wanted to solve, but the supposedly empty corridors gave us, of its kind, one of the great finds of recent years.<sup>1</sup>

We know now that the tomb belonged to a very great dignitary of the XI dynasty (about 2000 B. C.), a Chancellor and Steward of the Royal Palace named Me-

The site is weirdly impressive. The great buttressed cliffs of tawny limestone practically enclose a deep circus a quarter of a mile in diameter. In the bottom are the almost obliterated traces of the avenue leading up to the supposed site of the mortuary temple of the last kings of the XI dynasty. High above, around the rim of the circus where the cliffs start vertically upward are the black mouths of the tombs of the courtiers. Mehenkwetre

<sup>1</sup>"Gift of the Sun," practically the equivalent of "Heliodorus." Gardiner suggests an alternative Meketre, "Protected by the Sun."

<sup>2</sup>Mr. Newberry calls my attention to it in Naville, XIth Dyn. Temple at Deir el Bahri, II, Pl. IX D.



had chosen the side of a mountain spur, grading the slope until he had an avenue 25 yards wide and 80 yards long which climbs the hill at an angle of  $20^{\circ}$ —an angle steep enough to get the average person in quite a puffy state by the time he has toiled up to the top (figs. 2 and 4). On either side of this avenue were solid brick walls, and at the top the ancient visitor would have been grateful for the shade of a long portico of eight-sided columns painted in imitation of granite. In the center of the portico there was the

or two out of the side of the chamber and crawled in. For what little traces we found, their labors must have been amply repaid, for we discovered forgotten chips of the cypress coffin, gilded inside and out, the rest of which they had carted away.

Such was the original plan of the tomb, but there is a second great corridor beside the first, on the visitor's left as he climbs the hill. This also leads to a chapel—connected with the first chapel by a cross passage and a door—beneath which there is another burial chamber on a scale com-



FIG. 5. THE CHAMBER BEFORE OPENING—THE PIT IN THE FOREGROUND, THE BRICK WALL BLOCKING THE CHAMBER, AND THE CRACK ABOVE IT THROUGH WHICH WE FIRST LOOKED IN

doorway of a lofty corridor, twenty yards long, leading back into the mountain to an offering chapel. Portico, corridors, and chamber, all were once upon a time lavishly decorated with sculptures on white limestone, the fineness of which was the undoing of the tomb, for it had served as a veritable quarry in later times until hardly a scrap of sculpture as large as the palm of one's hand was left. Nor had the hidden burial chamber fifteen yards under the chapel escaped pillage. The tomb builders had gone to enormous trouble to seal its door up with gigantic blocks of stone; but, as the walls were only a hand's breadth thick, the wily thieves had left the impregnable gateway alone and simply pushed a slab

parable with the first. Here is a tomb within a tomb, yet apparently an afterthought in the plan, for it is off center from the causeway and while it was to have been as elaborately finished as the original tomb, there are signs that it never was completed. Evidently it was to have been the last resting-place of a close relation of Mehenkwetre and those familiar with Egyptian literature will recall a certain Zau—who lived very little earlier than this period, incidentally—who chose to be buried beside his father in order that he might be with him every day throughout eternity.<sup>1</sup> Now in the rubbish we found a fragment of a statuette and part of a statue

<sup>1</sup> Breasted, *Ancient Records*, I, paragraph 383.

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FIG. 6. THE CHAMBER AS IT LOOKED WHEN WE FIRST OPENED IT



FIG. 7. THE LEFT-HAND CORNER OF THE CHAMBER—A GRANARY AND A FLEET OF BOATS AS FOUND

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base which had been made for a Prince and Chancellor Intef. His titles are those of Mehenkwetre; his statue base is the duplicate of the latter's, and Mehenkwetre in his funerary models is always accompanied by an individual who may well be his son and heir. In default of a more definite solution we have adopted as a working hypothesis that this Intef was the son of Mehenkwetre and that he it was who constructed the second tomb beside his father's.

So much for the tomb as we knew it at the end of the excavations. The men began to clear the rubbish at the top and

deal of fallen stone from the corridor and when he went into the main entrance he found the air electric with suppressed excitement. One of the men clearing away rubbish had noticed that the chips of stone trickled away from his hoe into a crack in the rock. He and the head-man of his gang scraped away more of the chips with their hands and still more went sliding down into darkness. They had just decided that there must be some large opening behind the crack when Mr. Burton came along and struck a match to light up the darkness in the fissure.

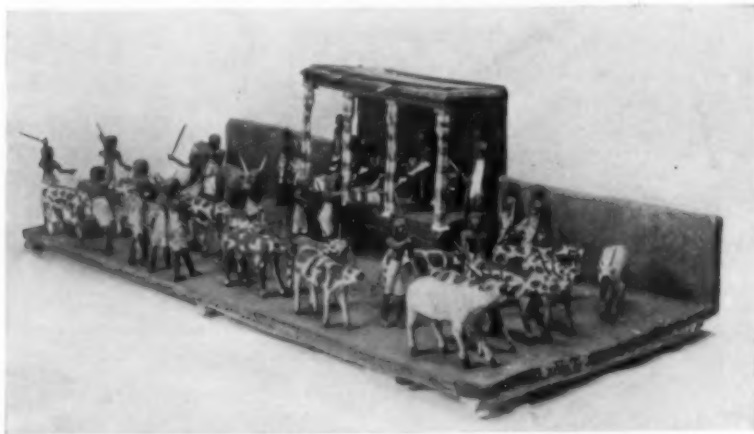


FIG. 8. MEHENKWETRE SEATED ON A PORCH SUPERINTENDS THE COUNTING OF HIS CATTLE (CAIRO)

the bottom of the approach on February 25. The work went more slowly than we had anticipated and it must be confessed that it was growing to be a pretty dismal disappointment, coming as it did on top of eight weeks of unproductive digging in the nearby valley. Wednesday, March 17, was the beginning of what we had decided would be our last week's work on the site. In six more days we hoped to get the passages cleared enough to make a plan and then move to the temple site, which was almost ready.

It was along toward sunset on that Wednesday that Mr. Burton came down from the mountain top where he had been photographing, to dismiss the workmen for the night. They had cleared out a good

A scribbled note which he sent down to the house found the other members of the Expedition just coming in from the day's work elsewhere and we all went up to the cliffs, skeptically it must be confessed, but bringing the electric torches which Burton had written for. The sun had set and as we filed into the gloomy corridor our skepticism seemed confirmed. There was nothing for us to see but a ragged hole in the rock between the floor and one side of the passage, but when one by one we lay flat on the ground and shot a beam of light into that crack one of the most startling sights it is ever a digger's luck to see flashed before us.

At first we hardly realized what we were looking into. It was getting late; we were

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so surprised; excitement was so quick to spread among us that the exact nature of the place was hard to judge. This much, however, was certain. We had found a small, totally untouched chamber crammed with myriads of little brightly painted

effectively sealed up the chink in the rocks and then went home to spend the evening guessing and theorizing on what we had seen and what was in store for us.

Thursday morning we started on what turned out to be three arduous days and



FIG. 9. GIRLS BRINGING BASKETS OF WINE AND MEATS AND LIVE DUCKS TO THE TOMB  
(METROPOLITAN MUSEUM AND CAIRO)

statuettes of men and animals and models of boats. Some of us thought that we had seen coffins under them such as had been found at Beni Hassan and we pictured ourselves rather dolefully spending the next months down in that hole restringing beads in position. Still there was nothing to be done at the time, and therefore we sent to the house for cords and sealing wax and

nights of work. We realized enough of what was before us to make ample preparations. A room was cleared out in the house to hold whatever might be movable in the chamber; drawing boards and instruments for making plans, and mirrors and reflectors for illumination were collected together and sent up to the tomb, and then Mr. Burton began to take a series of photo-

graphs beginning with one of the crack in the wall as the workmen had first found it. Here it may be said that the uninterrupted success of Burton's photography, taking exposures with sunlight thrown ninety or one hundred feet along the corridor from a mirror on to a silver paper reflector, was one of the most satisfactory things about those three days. The rock was in a most precarious condition and our great fear was that fresh air entering into a chamber sealed almost hermetically for four thousand years would result in a crash

mud-brick wall beneath the crack (fig. 5) and this we photographed and planned to scale before we removed it carefully brick by brick, breathlessly expecting the shattered rock round about to go tumbling into the chamber. Luck was with us, however, and at last we had an uninterrupted view inside (fig. 6).

Then we realized exactly what we had. The chamber was not, as we had at first surmised, a little burial chamber made for some relative or servant of the great man. In fact, it was not a burial chamber at all



FIG. 10. THE SLAUGHTER HOUSE—THE BUTCHERS AT WORK IN THE FOREGROUND, JOINTS OF MEAT HANGING ON THE BALCONY (METROPOLITAN MUSEUM)

of stone on the antiquities. A full record of every fact of the finding was our purpose, but no time was to be lost—and our haste was justified, for rock is falling daily from the walls and the ceiling of the tomb now.

The first photograph taken and developed, we dug in front of the crack and found a little pit scarcely waist deep, cut in the floor of the corridor and filled again with chips of stone. It was their filling with chips of the native rock which had so effectually hidden the place, for the mountain there is riven with multitudes of fissures and the chips in the little pit seemed no more broken than the bed-rock itself. As we dug down we uncovered a

but a little secret room in which part of the tomb equipment of Mehenkwtet himself was placed. A thousand years before his day it had been the custom for the tombs of the wealthy to contain such a chamber—called by the modern Arabs the "serdâb"—in which the dead man's statue was walled up. Later it had been the custom to put beside the statue a few figures of servants at their daily tasks eternally preparing food and drink for the dead owner of the tomb. Gradually these servants had been multiplied and the statue of the man himself been made smaller until at last his figure had been reduced to the same scale as the servants.



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FIG. 11. THE CATTLE ARE FATTENED IN THE STABLE  
(METROPOLITAN MUSEUM)



FIG. 12. THE BREWERS MAKE BEER AND THE COOKS MAKE  
BREAD (METROPOLITAN MUSEUM)

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The latter were now grouped in models of workshops or on boats, performing their tasks, and the master's statue had become a figure in the tableau, watching the work done for him. The spirits of the little model workmen and the spirits of the food they produced eternally, supplied the spirit of the little statue and that was the soul of the dead man. The idea was universal among the Egyptians of 2000 B. C.; every one who could afford it pur-

o'clock each afternoon when the rim of the high cliffs cut off the sunlight from his mirrors. Before anything was touched in the chamber he took a general view to show how falling stones had upended one of the boats and capsized another near the door. Then as each one or two models were removed he took another of those behind, which had now come into view (fig. 7), until the last picture showed the model shops and houses and gardens which



FIG. 13. THE WOMEN SPIN THE FLAX AND WEAVE THE CLOTH (CAIRO)

chased such models to be piled around his coffin in his tomb and today every museum possesses a few. What was important in this case was the fact that Mehenkwtre was a person of great wealth who, to duplicate the bountiful existence he had led in this world, had supplied himself with a larger series of such models than has ever survived to modern times. This survival we owe to the fact that his tomb architect had adhered to the archaic idea of the "serdâb" and that that had escaped the plundering of his burial chamber.

The story of how each model was removed from the chamber would be too long for this place. It took us three days of hard work. Burton and his camera were busy from early morning until about four

had been stacked in first against the back wall. As each photograph was finished, Lansing and I planned the chamber and the location of each model to a large scale, and numbered the objects. In this task we enlisted the help of M. Lacau, the Directeur Général du Service des Antiquités, who happened to be in Luxor at the time of the discovery and whom we had asked over to see the objects in position.

The reader may wonder why so much labor should be spent in the cramped little chamber where one's head banged against the ceiling every time one forgot and stood upright. The answer is that no one can foretell what questions may arise in the minds of other students who did not have the luck to see the models in place. For

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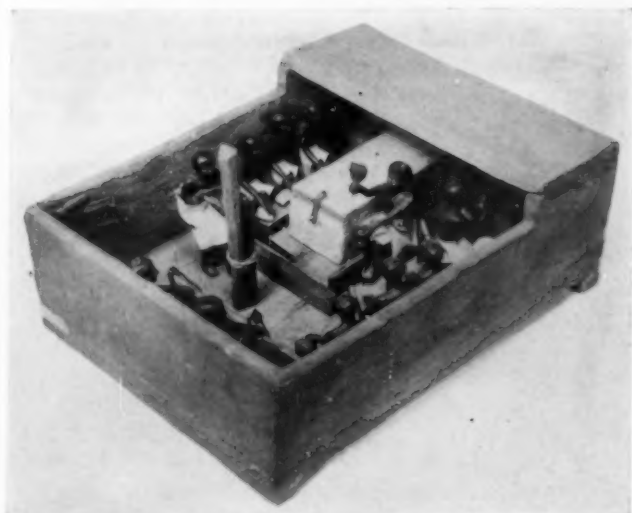


FIG. 14. THE CARPENTERS' SHOP (CAIRO)



FIG. 15. THE GRANARY (METROPOLITAN MUSEUM)

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example, it has been suggested that the boats sailing upstream should be placed with their prows to the south and those rowing down with their prows to the north. The photographs and the plan make it possible to reconstruct the position of every boat and the archaeologist at home will be able to answer the question to his own satisfaction. And then there was another and more immediately practical value to our labors. As has been said, the rock in



FIG. 16. ONE OF TWO GARDENS  
(CAIRO AND THE METROPOLITAN MUSEUM)

which the little chamber was quarried is badly fissured and from time to time fragments had fallen from the ceiling upon the models. They were of wood, the figures glued and pegged in place, and whenever a particularly large piece fell upon them little men and oxen were shattered and scattered around. The damage so done was remarkably slight, for most breaks could be successfully repaired, but without the plan and the photographs it would have been very difficult to get each man back to his proper place. As each model boat was removed, all of the nearby fragments were gathered up with it and then when it came to repairing, if any

piece was missing the plan was consulted to see what boats had been alongside, and among them a search was made for the lost bits.

When all of the models were thus re-assembled and restored we could feel confident that we had every model once more in the state in which it was placed in the little chamber four thousand years ago, and incidentally we thus discovered some very interesting facts about their history. In the first place, there were two figures which could not possibly belong to any of the models in the chamber. The presence of one could be readily accounted for. It had fallen through the crack in the rock which we first discovered, probably after the plundering of the tomb of Prince Intef. At least we found one of its arms outside the corridors in the tomb court. The other figure was too far back in the chamber to have fallen in and for some time we were puzzled as to how it had got there. When we came to take a final survey of all the models, however, we found that an arm was missing from one of the fishermen; the masts of several boats had been wrenched off and were piled up near the door, and some of them were broken with parts missing and one had been burnt in two; and on many of the models there were fly-specks, the gnawings and droppings of mice, and cobwebs with dead spiders still in them. Now there had never been any fire in the chamber and there was no trace of spiders, flies, or mice on the floor of the room. They were only on the models themselves. Taken all together, these facts could be explained only by supposing that Mehenkwetre had purchased his funerary models some time before his death and had stored them in an unused room in his house full of mice and spiders and flies, and that in this room was kept another set of models from which the stray figure was taken by mistake when this set was carried to the tomb. Possibly the models stayed in the house for several years, during which time not only did the flies and spiders and mice nest in them but even the children of the family may have sneaked in and played with them, and they were the ones who had broken and burnt

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the masts, and lost the arm of the fisherman.

There was another human touch which struck us forcibly as we worked over the models in the tomb. We kept the chamber sealed except when we were there ourselves and we can guarantee that no one ever entered it without our knowledge. Nor did any one ever touch the models in the chamber except Lansing and myself and we always had soft handkerchiefs over our hands. But when we got them into the light every one of them was marked with finger and thumb prints—the traces left

upon them. The house was turned into a regular laboratory. Since half of the models had to go to the Cairo Museum and half to the Metropolitan Museum, it was necessary to sort out all of the figures and repair them before they were separated and it was desirable to photograph them all uniformly. As each object was cleaned of dust and chips of stone and mended it went into the photographic room and stood before Burton's camera and then to Hall who measured, planned, and drew it. In all, over one hundred drawings and details were finished before the carpenters

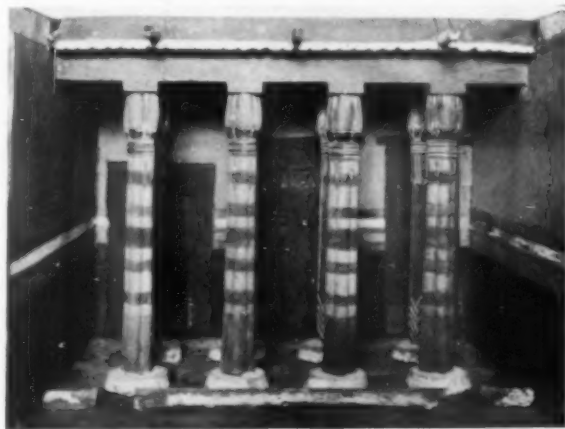


FIG. 17. PORTICO OF A THEBAN HOUSE  
(DETAIL FROM GARDEN SCENE)

by the men who had carried them up to the tomb from the house in Thebes four thousand years ago and left them there for their long rest. One boat with mast and sail set had been the last one put in the chamber, right by the door. When the masons had come to block the door up, it had been in their way and one of them had lifted it up and put it to one side on top of the model granary, smearing it up where he touched it with hands muddy from mixing clay mortar.

We were three days photographing, planning, and moving the models from the tomb to the house. Each noon and evening a procession of workmen went down from the cliff carrying tray-loads of models until at last all were safely under lock and key. Then began two months of work

came and made the boxes in which the models traveled to their respective destinations.

It would be impossible at this time to give a detailed description of the twenty-four models which Mehenkwtre had prepared for his tomb to supply his wants in the world to come. Many of them show processes or objects which will require some little study before they can be elucidated in all of their details, but it is just these minutiae with which they depict the life of the Nile Valley four thousand years ago which give them their interest. They are pictures from daily life, not from that purely religious or mystical thought which inspired the making of tomb furniture of only a generation or two later.



Only three of the models have anything to do with the tomb or with the funeral. On either side of the chamber stood the statues of two girls dressed in fancifully colored garments, bringing offerings to the tomb—one with a basket of wine jugs and the other with a basket of meats and breads upon her head, and each with a live duck in her hand (fig. 9). They are carved of wood, half-life-size and practically as perfect as the day they were made. Another little group of four figures on a single pedestal represents a priest bringing his censer and libation vase; a man with a pile of bed linen upon his head; and two more girls carrying geese and baskets of food.



FIG. 18. INSIDE THE CABIN—THE STEWARD AND THE TRAVELING TRUNKS UNDER THE BUNK (CAIRO)

All of the rest of the models pictured the life which Mehenkwtetre had lived in this world and the one he expected in the next.

Largest and most imposing of all was a model showing the noble at the counting of his cattle (fig. 8). The scene is laid in the courtyard before his house, overlooked by a porch with four brightly colored columns in front. Here he sits with his son and heir squatting on the floor on one side, and four clerks on the other, each busily recording the count on a papyrus roll. On the porch and on the steps stand his butlers and stewards and in the courtyard facing the porch the chief herdsman bows and salutes his lord as he reports. In front there is a waving of sticks and arms as the other herdsman lead and drive past the beeves—red, black, piebald, and speckled. The carving of the little figures, averaging about

eight or nine inches high, can scarcely be said to be on a high artistic plane but there is truth and observation, movements are correctly caught, and with all the brilliancy of the colors there is a liveliness and a cheerfulness that many more formal Egyptian works lack.

Next in the life history of the ox is the stable where he is fattened (fig. 11). In one room the stall-fed beeves are lined up at the manger; in the other the already fat animals are being fed by hand and one has so nearly got to his limit that he lies upon the floor while a cowherd stuffs food into his mouth. Finally comes the last scene in the slaughter-house (fig. 10). The beeves have been led into a columned hall, two stories high and open to the air high up on one side. They are thrown on the ground and trussed up for butchering; a scribe with pen case and papyrus roll is present to keep the accounts; a head butcher superintends the killing and two men make blood puddings over braziers in the corner. On a balcony at the back the joints of beef "hang" on lines to ripen.

The meat supplied, grain foods are next shown. At the granary the ever-present clerks sit in the courtyard with papyrus rolls and tablets keeping the account while two men scoop up the wheat in measures and load it into sacks, and others carry it up the stairs to dump it into three capacious bins (fig. 15). By the front door there sits a boss with cane in hand superintending the work and watching that no one leaves before the time is up. Then comes the bakery and brewery combined in one building (fig. 12). In the first room two women grind the corn into flour and a man makes it into cakes of dough, which another treads into a mash in a barrel. Nearby, the rising mash stands in four tall crocks while the yeast ferments, and when it has finished working, another man pours it into a row of stoppered jugs which stand along the wall. In the other room is the bakery. Men are cracking the grain with pestles; women grind the flour; men mix the dough and make fancifully shaped loaves and cakes, which others bake in ovens.

Handicrafts take up two models. The women spin and weave in one shop and the



FIG. 19. A TRAVELING BOAT ROWED DOWN THE NILE WITH  
MAST AND SAIL LOWERED (METROPOLITAN MUSEUM)



FIG. 20. A TRAVELING BOAT SETTING SAIL TO VOYAGE UP  
THE NILE (CAIRO)



FIG. 21. A PLEASURE BOAT PADDLED BY ITS CREW  
(METROPOLITAN MUSEUM)

carpenters ply their trade in another. In the weaving shop three women prepare the flax and put it into buckets for three others who spin it, standing with their distaffs in their left hands and turning their spindles with their right hands against their knees (fig. 13). When the spindles are full they cross to the opposite side of the shop to stretch the newly spun thread out on three pegs on the wall. Meanwhile other women weave cloth on two looms stretched out on the floor. The carpenters' shop is a half-roofed-over court with a furnace for sharpening tools and a tremendous tool chest full of saws, adzes, chisels,



FIG. 22. MEHENKWETRE SITS IN FRONT OF HIS CABIN LISTENING TO A SINGER AND A HARPER (METROPOLITAN MUSEUM)

and drills beneath the shed (fig. 14). Around the sides of the open court squat gangs of carpenters squaring great timbers with adzes and smooth-surfacing them with blocks of sandstone. In the middle of the court a sawyer has lashed a balk of timber upright to a post while he rip-saws it down into boards and another carpenter sits astride of a plank cutting mortise holes in the edge with mortising chisel and mallet.

Two model gardens were provided for the soul of the great man—models which, so far as our experience of Egyptian antiquities goes, are unique (figs. 16 and 17). Just as when we make a child's doll house we leave out lots of details like stairways and put all of our attention on the more important and showy rooms, so the ancient

model-maker has devoted all his pains to show only those parts of the house and garden which would most delight the heart of his patron. There is the high wall which shuts out the outside world. Within, a little oblong pool—of copper so that it will hold real water—is surrounded by fruit trees, and facing it is a cool deep porch with gaily painted columns. At the back of the porch a great double state-doorway with a fanlight above, a smaller door for every-day use, and a tall latticed window give a semblance of the façade of the house itself. The trees, made of wood with each little leaf carved and pegged in place, are typical of the naïve realism of all of the models. The fruit is shown, not growing from the twigs but from the main stems and branches so that there shall be no doubt but that the sycamore fig is intended.

A great man like Mehenkwetre would be required to journey up and down the river to administer his scattered estates and to fulfil his duties in the king's administration. Travel, as always in Egypt, was wholly by boat and a man of high rank would have owned his own vessels for travel and others for pleasure, for the river and the marshes were the playgrounds of the Egyptians. Half the models we found, therefore, are ships and boats to fulfil the needs of Mehenkwetre in a future state which was to be but a repetition of his mortal life. He lived a generation or two before the new cult came into Upper Egypt which required a man to prepare a mystic barge to accompany the Sun on its journeys and it is doubtful whether he even intended any of these boats to represent his funeral float. They are, in fact, models of the every-day ships which plied up and down the river four thousand years ago.

There are four traveling boats—thirty or forty-footers supposedly, but in the models about four feet long—with crews of from twelve to eighteen sailors besides helmsmen, bowmen, and captains. Going up river with the prevailing northerly wind, they set a great square sail and we see the little sailors making fast the backstays and hauling on the halyards (fig. 20



FIG. 23. HARPOONING FISH  
(METROPOLITAN MUSEUM)



FIG. 24. THE SEINE DRAWN BETWEEN TWO  
PAPYRUS CANOES (CAIRO)



FIG. 25. A TRAVELING BOAT AND ITS KITCHEN TENDER  
(METROPOLITAN MUSEUM)

and detail used as vignette on cover). Coming down the river with the current against the wind, the mast was lowered in a rest, the sail stowed on the deck, and the crew got out the sweeps (fig. 19). They start their stroke with one foot on the thwart in front and then all together heaving on their oars, they end it sitting on the thwarts behind them. On each boat Mehenkwetre sits in his chair at his ease



FIG. 26. THE STATUETTE OF WAH  
(METROPOLITAN MUSEUM)

smelling a lotus bud, with his son beside him on one side and a singer on the other patting his mouth with his hand to give his voice a quavering, warbling sound. In one case the singer is accompanied by a blind harper whose harp sits in a little wooden stand between his knees (fig. 22). A sort of humorous fidelity inspired the maker of these ships. In the cabin of one sits a cabin steward beside a bunk under which are tucked two little round-topped traveling trunks very much like those of a generation ago (fig. 18).

The river boats of those days were none too large and cooking meals upon them

would have been too much of a nuisance for the great man. The kitchen therefore was upon a second boat which followed behind and was moored alongside at meal times (fig. 25). On board women ground flour; men baked—sometimes standing in the dough vat and kneading with their feet while they rolled loaves with their hands; and in the cabins joints of meat were hung up and racks of beer and wine jars were stowed.

For shorter trips and pleasure sails there were yachts—long, narrow, green vessels with high curling prows and stems. If the wind was favorable, they stepped the mast and set a square sail like that of the traveling ship. When the wind was contrary, mast and sail were lowered and sixteen members of the crew got out their black, spear-shaped paddles to propel the boat (fig. 21). On these boats there was no room for a sleeping cabin and the master and his son sat under a little open canopy only.

For sport there is a little, narrow, light-draft skiff for hunting birds and spearing fish in the backwaters (fig. 23). In the bow stand harpooners and the enormous fish struck by one is being landed over the gunwale. Lashed to the side of the cabin are the poles and stakes for bird nets and a boy and a girl are bringing live ducks which they have caught, to the master and his son who sit on deck. Finally, there are two reed canoes drawing a seine full of fish. Two men paddle each canoe, amidships of which stand the fishermen who haul the net and the helper who lands the fish (fig. 24).

One great interest of these models is the information they supply on rigging and sailing. In the first place they were originally very complete and accurate and in the second place they are so well preserved that most of them still show ropes and knots intact. For instance, the steering oar can now be studied fully for the first time; this last summer I created no end of excitement on the Maine coast by rigging up a New England dory with an exact replica of an XI dynasty steering gear. The dory was very much of the type of one of these ancient boats. Two great oars were made



like those on the yachts; rudder posts were erected, and the oars put in place. The ends of the oar looms were bound to the tops of the rudder posts with loose lashings, and others held the oars down to the rests aft and kept the blades under water. Lines with clove- and half-hitches about the oar looms near the blades were brought inside the stern and made fast. They took

The supposedly exhausted corridors of the tomb of Mehenkwtetre had yielded a veritable treasure which justified our clearing the causeway and courtyard of the tomb more thoroughly than we had at first intended. During the week that we were moving the models we brought the gang up from the palace and, thus reinforced, the workmen were turned even into



FIG. 27. THE COFFIN OF WAH OPENED  
—THE SHEET SMEARED WITH ROSIN  
BY THE ANCIENT PRIEST



FIG. 28. THE MUMMY OF WAH IN HIS  
COFFIN AFTER REMOVING THE  
THIRTY-EIGHT SHEETS

all of the strain off of the rudder posts when under way. Tillers through the oars descending vertically rotated the oars on their axes. To steer, you threw the tiller, like a modern one, in the direction opposite the one you wanted to go. The oars were turned over and, their undersides making a drag in the water, the bow turned smartly if the boat had even moderate way on. Every rope was found to have its purpose and even the size of the oar and its distance aft of the turning point of the boat were seen to have been carefully thought out.

the parts of the courtyard which had every appearance of having been dug before. But again our luck was with us; for right on the edge of our predecessors' excavations at the top of the causeway we found on the following Wednesday the little untouched tomb of a servitor of the great man, named Wah. In a place where the rock begins to descend sharply, Wah had had a little slope cut leading into a tunnel about twenty-six feet long, and five and a half feet high and wide. The entrance, when we discovered it, was still securely blocked with mud bricks and when we had

photographed them and taken them down we could see his coffin standing at the back undisturbed.

Everything was exactly as the priests had left it four thousand years ago. Just inside the doorway lay a few wisps of burnt straw—ashes as impalpable as those of a cigarette—which had dropped from a torch burnt at the time of the funeral. Carelessly thrown to one side was a pall of white linen with which the coffin had been covered when it was brought up the hill and passing under the coffin itself lay the three linen tapes with which it had been tied, unknotted and dropped to either side. Just as it had fallen at the foot of the coffin lay the knob of wood with which the lid had been lowered and which the undertakers sawed off, once the lid was pegged in place. On the side of the coffin near the head were painted the eyes through which the dead man could look out on to the world and in front of this "window" had been deposited twelve conical loaves of bread, the right fore leg of a beef, cut off as the dead man's share of the funeral banquet, and a jug of beer. The beer jug was of exactly the same shape as those in the model brewery of Mehenkwetre, and had been stoppered, as those were represented as being, with a ball of clay. But the beer had worked, shot the stopper off in one direction and rolled the jug over the opposite way, and where it had spilled on the floor there was a hard dried crust.

Wah was a person of no very great importance and his funerary equipment was not elaborate, but so perfectly was everything preserved that we could hardly grasp the eternity that it had lain buried. When the lid was raised from the coffin we found it filled right up to the top with bed sheets of linen. Thirty-eight were counted, but probably several that passed as single sheets were bundles, for we have only unfolded one as yet. That one was nearly twelve yards long and one and one half yards wide, beautifully ironed, and

starched apparently with some sort of gum. Several others bore Wah's name and a date—marked as household linen is today in ink in the corner.

All over the last sheet put in on top the priest had smeared aromatic gum with his bare hand leaving his finger prints distinctly showing where he had wiped his hand off near the foot (fig. 27). Farther down among the sheets lay three rough quarter staves, oiled just as the natives oil their quarter staves in Upper Egypt today. Finally as we raised the last sheet the mummy of Wah was disclosed, lying on his side with a gilded mask upon his head, facing toward the two eyes on the outside of the coffin (fig. 28). Below his feet lay two sandals, in front of his face was a copper mirror, under his head was a wooden pillow, and beside it lay a small lump of rosin. The most attractive object in the tomb was his statuette—a little wooden figure about thirteen inches high which lay beside the mummy's feet. As first we lifted it out of the coffin, very gingerly, it almost seemed as though the varnished paint was fresh and would come off on the handkerchief with which we touched it (fig. 26).

All of the contents of the little tomb of Wah except a sample of the sheets and of the bread fell to the share of the Metropolitan Museum in the division with the Egyptian Government. Of the models from the "serdâb" of Mehenkwetre, one of the girls bringing offerings to the tomb, the counting of the cattle, the carpenters' and weavers' shops, one of the gardens and six of the boat models, including the canoes seining, are now on exhibition in the National Museum in Cairo. The other girl bringing offerings, the procession of four offering bearers, the stalled oxen and the butcher shop, the granary, the combined bakery and brewery, and the remaining six boats are on exhibition in the Sixth Room of the Egyptian Department of the Metropolitan Museum.

H. E. WINLOCK.

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### III. THE WORK OF THE TYTUS MEMORIAL FUND

1919-20

IN AN earlier report on the work of this fund<sup>1</sup> I made some comments on the subjects and the style exhibited by the tomb of Apy of the early Ramesside period, on which I had been engaged, and which this season, after an interruption due to war and the war service of the staff, was almost completely excavated and copied for publication. My former assistant being prevented from joining me at the last moment, I was alone during the season, and divided my time between work in the tomb of Apy (Tomb No. 217)<sup>2</sup> and that in the

that just after, the revolutionary movement in art, politics, and religion. The relation of the later tomb to this event was discussed in the report referred to above, so that a few words on the character of the earlier tomb will be specially in place here.

It is perhaps not wholly unconnected with its nearness to the revolutionary period, when the intimate domestic relations even of the royal pair were judged to be a fit subject of pictorial representation, that this tomb betrays a social tie



FIG. 1. TOMB 181. A GROUP OF MOURNERS  
ATTENDING THE FUNERAL

tomb of another artist, or rather of two related artists—Tomb No. 181, the so-called "Tombeau des Graveurs."

The fact that both are burial-places of artists, the decoration of whose chapels might be expected to, and in fact does, reach a special degree of artistic merit, gives exceptional interest to the year's work, and there is the added attraction that these men lived in the most crucial epoch of Egyptian history, Tomb 181 dating to a period just preceding No. 217 to

which, so far as I know, is not disclosed elsewhere. There are two owners, Apuki and Nebamun, both artists, and the husbands successively of the same woman, one Hentnofret. Of course we learn little further than this. The two families are not kept distinct in the records, since the Egyptian had no special word for relationship by marriage or re-marriage. No doubt such unions were common enough, and where they occurred both families were absorbed into one; for the modern fellah, too, seems very chivalrous in adopting his wife's children and any female connections who may be left derelict. Those who know no greater pleasure than prying into marital relations will ask how, since husband and wife are represented in

<sup>1</sup>Part II of the Bulletin of the Metropolitan Museum for July, 1920, pp. 24-33.

<sup>2</sup>The numbers used in designating these tombs are the official numbers as given in Gardiner and Weigall's *A Topographical Catalogue of the Private Tombs of Thebes*.

tomb scenes as living in closest amity and as entering on eternal happiness in company, the delicate problem presented is solved in this case. It is admirably settled, so far as the broken records permit us to peer into Hentnofret's private affairs. The two husbands are kept apart, each being given his proper place in life and death, and yet the scenes are not quite duplicated, nor can we definitely assert which of the two is buried and mourned by the ever-tearful wife. If Hentnofret, as seems likely, was the moving spirit in this double memorial, she must be com-



FIG. 2. TOMB 181  
AN OLD SAWYER

mended for her skill in keeping, or inducing Nebamun to keep, the balance even (with a tactful pressure on the scale of the living or later husband) and for naming no names on occasion. This relationship was not appreciated by Father Scheil, the first discoverer of the tomb. Bewildered by the number of men of the same profession of whom he found mention there, he conferred on the tomb the name "Tombeau des Graveurs," presuming that it was a burial-place common to a guild of artists. The tomb, however, contains no evidence of such a practice. On the contrary, it teaches us plainly and valuably that it was not guilds or schools of draughtsmen that provided for the maintenance of the art and its traditions, but families, whose heads kept professional knowledge and

official positions within their circle, training their sons in their craft and bequeathing their posts to them, in full accordance with Egyptian ideals. Hentnofret may have come of a priestly family, but Apuki's father had been a master craftsman, and he himself handed his office down to his son. Nebamun, too, held the same position as Apuki, and a brother of one of them was also an artist. How much farther the retention of the art and its emoluments in the same family went, the broken records do not let us discover.

These two tombs are, with negligible exceptions, the only painted tombs of artists in the necropolis. Both have marked peculiarities and merits. The latter is not difficult to understand; since the family would be inclined to make the decoration of its tomb a labor of love, and in No. 181, where the utmost delicacy of line and devotion to detail have been employed, this seems to have been the case. In both there is unorthodoxy of a sort; taking the form in Tomb 181 of an astonishing anticipation of the art-forms of the future, and in Tomb 217 of a courageous retention of the best features of a lost cause. These two families of artists, then, whose social position shows them to have been in the front rank of the time, were not merely superior executants. They were in advance of their day, by reason perhaps of a deeper feeling for humanity than ordinary. Apy, as we have seen, had the gift of humor and the courage to express it at a moment when it was being banned from sepulchral art. Nebamun, at a time when a more joyous spirit was being invoked, felt the power of grief, and to portray it invented the art of facial expression. Apy thus closed an era; Nebamun opened one. Yet nothing can be more different than their styles. That of Apy is bold and careless, reckless of the slovenliness which would follow; that of Nebamun precise, deft, charming, consecrating the old stiffness. Yet both are intensely decorative in their own ways, both in form and bright color.

An additional matter of interest is the apparent intimate relation of the painter's, the sculptor's, and the craftsman's arts (if the term usually translated "sculptor,"



FIG. 3. TOMB 181. INTERIOR OF DECORATED CHAMBER  
LOOKING SOUTHEAST

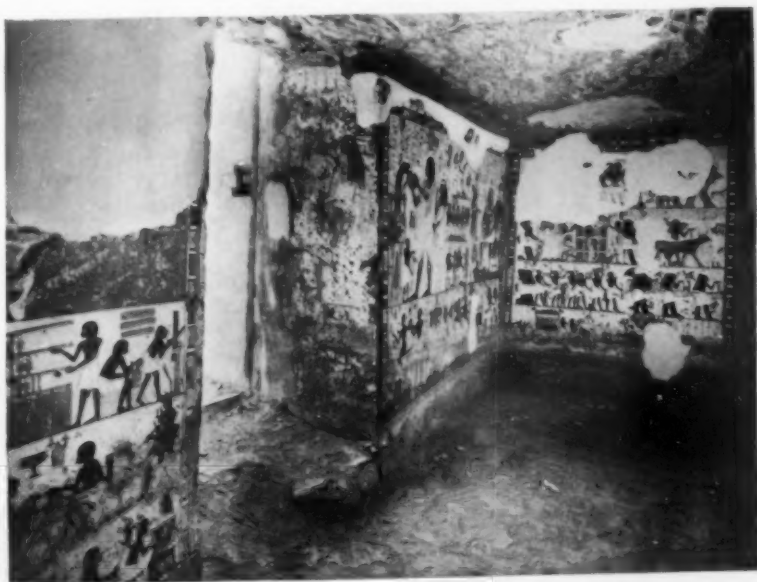


FIG. 4. TOMB 181. INTERIOR OF DECORATED CHAMBER  
LOOKING SOUTHWEST



but literally meaning "user of the papyrus roll," really indicates at this date that branch of the profession). It is in itself probable that men of artistic gifts practised all these sides of the artist's endeavor, and we find some proof of it when we see Apy

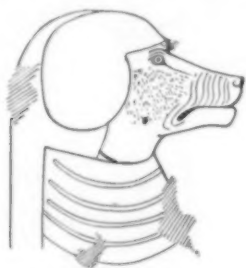


FIG. 5. TOMB 181  
A BABOON

superintending a workshop where wood is being worked up into the most elaborate designs for royal furniture; and Nebamun no less, several generations earlier, controlling a busy throng of carpenters, jewelers, coppersmiths, and masons, but nowhere of painters. (Was this because



FIG. 6. TOMB 217  
A CAT

this was considered a lower or less remunerative art?) This family contained at least one "outline draughtsman," several "sculptors," a "master craftsman," and several "controllers of balances" (i.e., of the workshops to which precious materials were weighed out for use). The colorist, however, is hard to identify among these.

One would like to have gained from these monuments some idea of the artist's posi-

tion in society. There is an instance recorded in which a painter, one Huy, boasts a rank which one would say corresponded to a baronetcy at least. The connections of the family of Hentnofret, too, seem in no way low, though not eminently high. As for the tomb, its small size is probably due to difficulties of construction rather than of cost. It is not much smaller than those of officials around it, and is much better decorated (figs. 3 and 4). Similarly the Tomb of Apy, though not large, is as roomy, and suggests as much expenditure on burial as any in the district. Apparently those who rose in the profession were well rewarded, but perhaps because they had reached administrative posts; for the good administrator, not without reason, was the most honored person in Egypt.

The surprising anticipation of the Rameside period which Tomb 181 displays is almost confined to its matter and to detail of design. Of the Rameside style there is little trace. The origin of it must therefore be sought, not in Theban influences, but in the revolutionary movement, which also seems to have had no root, as it gained no hold, in official Thebes. There is nothing of the later garishness and lack of taste. The weary slovenliness with which the Rameside decorator was wont to put in his funerals, deities, and family gatherings, is not yet in evidence. There are so many bits of brightness, beauty, and good workmanship in the dullest places that the dreariness of the subjects is almost concealed; for the picture of the workshop (fig. 10) is almost the only one which is not commonplace, and only one other is not concerned with burial or worship. It needed real artistic gifts to surmount a handicap which weighed only too heavily on succeeding ages; for in this respect too our artist has entered prematurely into Rameside limitations. A tendency which is, so far, all to the good is to be remarked here also. The tombs and with them the pictures tended to be smaller, and few are more confined than this little chamber. The stiff, dignified figures of heroic size, large washes of unrelieved red and pink and empty white backgrounds, disappear, and the difficulty of working on a small scale seems to have

been found much less hampering than those consequent in too large a one. It encouraged delicate brush-work, and tempted to experiments in the power of line as a means of expression, and to the concentration of all the meaning of a large design into a small space within the natural focus of the eye. Finer line tempts to finer color-work, too. There is something like the shading off of one color into another in the flame of the furnace and the coat of a dun cow in this tomb.

A vastly greater advance is made by a bold experiment in facial expression. The reflection of emotion in the lines of the face has been declared to be as good as non-existent in Egyptian art. This is true, perhaps, of everything but grief, but that is frequent after the XVIII dynasty, and in this tomb we have apparently the pioneer effort, to which all later instances go back as to the classical example, reached in one daring innovation, and never afterward quite equaled. It might have been an epoch-making achievement. Hitherto fear, grief, anger, laughter had only been shown by the action of the limbs and body, or by the situation. The sculptor by imitation of a model had, indeed, been able to express character to a certain extent, and at a later date made considerable advances in this direction. But to render it in flat color had been considered too subtle an operation for the painter's brush. The delicacy of line now reached, combined with a greater depth of human sympathy and the recognition that the expression of feeling was the proper province of art, made the moment propitious for this advance. From our standpoint the achievement may be poor, and the Egyptian artists have certainly done wonders in making good in other ways this essential deficiency; but we have only to observe what a handicap it had been (and, apart from the depiction of this one emotion, remained) to have only the set Egyptian smile or grave mien available for one and every situation, and that it needed millenniums to make a further general advance in this respect, to place this unknown artist among the lesser benefactors of mankind, and to arouse regret that the succeeding period was so

unpropitious that this brilliant success remained comparatively isolated and unfruitful. The effect in this classical instance (fig. 1, a group of mourners attending the funeral) is reached by a drawn and open mouth, a twisted eyebrow, frowns on



FIG. 7. TOMB 181  
A CAT BENEATH HER  
MISTRESS' CHAIR

the cheek, and lines round the mouth and under the eye. The crude device of marking the track of the tears over the dusty cheek (or perhaps it was the practice of professional mourners to paint hired



FIG. 8. TOMB 181  
PERFORATING BEADS

tears on the face) is used sparingly or omitted. The achievement is the more meritorious as the little scene is placed so close to the ground that to work there involves a painful strain, which only the copyists of our expedition are in a position to appreciate. Mr. Hopgood, our artist, however, possessed the necessary patience, and has secured an excellent copy in color.

Something very near an expression of clownish stupidity has also been reached in the figure of the old sawyer in the workshop scene (fig. 2), who reminds one strongly of several such louts in the tomb of Apy. Scanty straggling locks, an unshaven chin, and a flabby and often ruptured body are the standard features of old age for the Egyptian draughtsman.

This new adequacy to depict human form and feeling had been retarded by the ideals of stiff dignity and a prescribed profile natural to sepulchral art. This, however, was absent in the case of animals, and hence the exceptional success of Egyptian artists as animal painters. These two tombs

and hair on her body, as well as the creases in her hide, and yet on a color so dark that this detail does little more than confer texture on it. The form is admirable, and the rich brown hue is reached by an admixture of colors which is rarely found in Egyptian painting. This perception of an indefinite gamut of color is a new tribute to the aesthetic sensitiveness of the Master of Tomb 181. Lastly, but not least, there is the gray tabby cat with lolling red tongue, sitting beneath the lady's cushioned chair. Though on so small a scale, she can hold her own with the cat of the Tomb of Nakht,<sup>1</sup> and we readily forgive the over-long tail and the too mus-

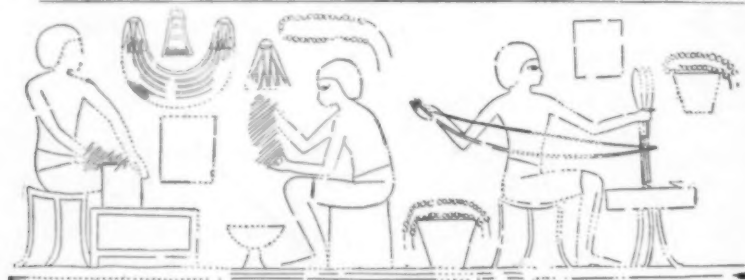


FIG. 9. TOMB 75. ARTISANS

show marked powers in this respect. Apy's animals, and particularly his kitten, were noticed in my last report. I subjoin a picture of the mother of the latter from the same wall (fig. 6), to show, as is fair, the limitations as well as the powers of the artist. One would scarcely believe that the two are by the same hand or of one age. The natural difficulty of perceiving form except in profile becomes manifest; this cat is not a much greater failure than the full-face cow or goat, which is here and there attempted. Ability to show animal form and character is also displayed in Tomb 181. In the difficult task of uniting human bodies and animal heads without giving a merely ludicrous effect, the artist has not curtailed by a jot the animal nature of the god. Figure 5 shows the baboon to perfection, and, for those at all familiar with such figures, the incongruity is scarcely felt. There is also a cow which is a marvel of minute brush-work, the artist having endeavored to put in every speck

cular fore legs (fig. 7).

The transmission of artistic tradition which, we here see, was often a family matter, was evidently rigid in some respects, lax in others. For instance, the picture of the workshop is clearly derived from a model which was found in Tomb 75 of the previous reign (fig. 9), and which, though exhibiting no very high qualities, afforded copy to one tomb at least besides this in the neighborhood (Tomb No. 38). Neferhêt, father of Apuki, might possibly be its designer and the picture have reached Nebamun's walls in this way. If so, excessive reverence was not shown to the original. No less than twelve figures were taken from it; some in a freely drawn but close copy, like that of the man using a bow-drill on three beads simultaneously (fig. 8); others less rigidly, as in the picture of the makers of a jeweler's casket (fig. 11), a subject which ought to have special interest for the readers of the Bul-

<sup>1</sup> See Davies, *Tomb of Nakht*, Pl. X, A.

LETIN of July, 1920. In Tomb 75 it is by no means clear what the latter operation is; in any case vastly more clearness has been introduced by the details supplied, such as the dish of uncut stones for colored inlay lying under a napkin (small, therefore, and likely to be pilfered). The figures are no longer merely placed together; there is composition, and the convention used for the figure is modified in the direction of a natural presentation. Fingers that readily bend and separate are given to the hands and the coals burst into writhing smoke and flame under the

no doubt, lay flat in a tray. It may be remarked, by the way, that but for the erasure of the name of Amon in the tomb (foregone here for once) these cartouches of Amenhotep III would afford the only clue to the date of the tomb, a date which, apart from these proofs, would have been hotly contested and certainly wrongly affirmed.

One must be prepared, then, to check a drawing by the real object. The chair in fig. 7 affords a very instructive instance of what some would consider an observance of perspective by the artist. It certainly



FIG. 10. TOMB 181. A WORKSHOP

blow-pipe. Even in so close a copy there is conscious intention to better it.

Schaefer (Von Aegyptischer Kunst, pp. 73-76, 90, 91) has observed that an Egyptian drawing can very often only be rightly interpreted by those who know what to expect; for the artist set an object down, not as he saw it, but as he wished it to be *read* (Schaefer's comparison of Egyptian pictures to hieroglyphs is a pregnant one). Here, in the case of the casket, the novice would say that the cover is being lifted off with three trinkets suspended from it; the better instructed would say that what is seen between cover and box is the subject painted on the under side of the lid or the inside walls. Those still more at home in Egyptian archaeology will probably decide that this is a pectoral which the box is made to hold, and its appearance here is simply a pictorial statement to that effect. The piece of jewelry,

seems to reveal the knowledge that things look smaller as they recede, and that the legs of the farther chair (not the farther legs of the same chair in this case) would appear inside those of the nearer; though, as a matter of fact, the trained eye at the presumed distance would scarcely detect it, and certainly not that of an ancient artist. This would involve a reasoned use of *rules* of perspective, and that is, I think, quite out of the question even with our master. From a position slightly to one side the most untrained eye can detect that an object lying directly behind a similar one may show as a single outline parallel to that of the nearer object. The Egyptian often drew the legs of a chair so, the outline of the farther leg appearing in front of the nearer ones. The artist here has placed the outline of one of the farther legs to the right and one to the left of the fully drawn ones, I presume because the

outline of the far front leg would have slightly interfered with that of the seated lady's skirt. He probably chose this course because he was more or less consciously aware that it was a possible aspect and that it *looked right*. The impulse toward truth of visual appearance was allowed sway by the Egyptian artist only after informative and decorative ends had been fully satisfied, and conventions considered. In such a mental attitude perspective, properly speaking, is neither perceived nor used. But, unless an artist absolutely eschews depth in his pictures, cases of an apparent observance of perspective must inevitably occur, and a few instances under the New Kingdom suggest deliberate choice. But an observance of rules of perspective is quite another matter.

This tomb being presumably decorated by artists for a brother artist of their own family may be considered specially free from hampering restrictions on the part of a patron. It is very instructive, therefore, to note that both subjects and style, so far from exhibiting unusual freedom from bonds of custom and religion, show no trace of the humanistic movement or the liberation from traditional conventions

in art which in a few years were to break in on and convulse Egypt. On the contrary, they reveal more than indifference to both, and a surprising anticipation of the subsequent reaction. Evidently the art heresies of Akhnatón were not promoted by the Theban artists. Quiet sympathy there may have been with the progress of the time, but it was essentially law-abiding. The real triumph of our artist was in bringing technical attainment up to the level of the general outlook; but the happy promise for the future this might have afforded seems counterbalanced by the deadness of spirit evinced in the restriction of the subject-matter of sepulchral art. Where new life is surging to expression, it is not enough to clothe the old in new forms, however superior.

Whether this be a true appreciation of the significance of Tomb 181 or not, it is always fascinating to study the work of a pioneer, however humble and remote, and to discover glimpses of his power and limitations, his relation to the past and influence on the future. Hence the Tytus Fund has done a very real service to Egyptian art in providing for a fuller publication of this rediscovered "Tombeau des deux graveurs."

N. DE GARIS DAVIES.

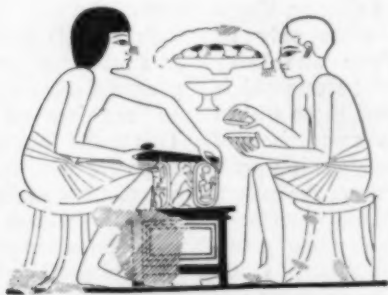


FIG. 11. TOMB 181  
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